The Builder.

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Art in the Colonial Exhibition.

WE shall disarm those critics who may feel inclined to criticise this critique on the art-work of the Colonies by saying that we do not judge the Colonial exhibits by their art-work. They are the producers of the raw material and the raisers of produce, and that part of the exhibit speaks for itself and makes the inhabitants the mother country justly proud of her children. But as the Colonies elect to exhibit the work that comes under the domain of art, using that word in its widest sense, it is only just that we should examine these works, and in forming an opinion on them we must use the same standard of criticism as we expect employed in our own work; for to give the Colonies "points" to bring them level with us, and so compensate them for the disadvantage they naturally labour under, would give a wholly valueless result, for no criticism is worth anything that is not comparative.

Looking at their exhibits generally, it must strike the most casual observer that our Colonies have done very little to win the sympathies of the spectator by that most powerful of the senses,—sight; and this is brought the more prominently before one by the contrast exhibited between the Colonial and Indian Courts, which latter are beautiful to the eye, and arrest the attention by their general effect, before the observer has the opportunity of making himself acquainted with the exhibits in detail. Arches made to look like gold, to show the amount of that metal raised in a certain colony, are, as exemplified in the Colonial Courts, not lovely objects,—far from it,—and yet here was a capital opportunity of exhibiting whatever taste was in the Colony, for the badness of these trophies artistically cannot be excused on the ground of their usefulness, as is the case with many other objects they exhibit. Their cases of stuffed birds, too, are not seen to the best advantage, owing to bad grouping, and the public is no longer content with the taxidermy of twenty years ago, since it has had put before it those splendid cases in the New Natural History Museum. But we will leave the sphere of generalities and look at the "Colonies" in detail.

Although we are not specially concerned here with their pictorial work, we can just take a a glance at the Colonial pictures, for this exhibit will detain no one very long. We hardly expected to see such a display of poor, amateurish, uneducated work as is shown. Apart from an unskilful technique, or a technique that has that fatal facility of the "pot-boiler," the colouring is crude, and the scheme of it disagreeable, and it is hard to distinguish many of the landscapes from bad oleographs. These remarks apply not only to the works exhibited in the main building, but also to those in the gallery of the Albert Hall, where the best pictures are to be seen. The pictures, in fact, exhibit an almost entire absence of anything like Academic training. There is only one name we remember as an exception among dozens in the Australian Courts, that of Mr. P. F. Paterson, whose Colonial landscapes and river scenes show that he has had a fair European training, for his work insensibly reminds us of work we are familiar with here. Canada of all our Colonies exhibits the best pictorial work, and the men who stand out prominently have evidently had a Parisian training, and for that matter, seeing how the Americans patronise the French *ateliers*, some of the Canadian artists may have drifted from America.

There are some English people who imagine that Colonial scenery does not paint well, because the paintings one sees of it are all so inferior, but from a few good pictures in the Colonial Courts it is evident that their artists have plenty of scope, though some of the subjects they elect to paint, especially in New Zealand, strike one as more curious and geologically interesting than beautiful.

India, though not included in our estimate of other work, we may remark, *en passant*, shows pictures by two men, Mr. Horace Van Huth and Mr. John Griffiths, that are worthy of high praise. The water-colour studies by the former of Indian life, on grey paper, remind one somewhat of the work of our own Lewis. Mr. Griffiths's oil pictures of Hindoo life are really fine, and they show what splendid material an artist who has a strong feeling for colour and the requisite amount of manipulative skill has in this wonderful country.* The pictures, mostly portraits, by native artists, exhibit all that painstaking realism which seems to be the one thing aimed at by native artists, but they are wanting in all those qualities that make a painting a picture. The school of art work exhibited in the Canadian and New Zealand Courts is poor, there being hardly a creditable piece of work in the whole of it.

Leaving pictures, and coming to photographs by a natural transition, we leave failure behind and have undeniable success. Photography seems to have found a congenial home in all our Colonies, and European photographers cannot show better work, especially in landscape and out-door work, than even the younger of our colonies. It was natural this should be so, for having nothing but the camera to record matters of interest, they naturally sought to perfect their method, so as to make it yield the best results, and they have brought to bear upon the subject the same mechanical skill which is so strikingly exhibited in their agricultural and domestic machines. We in this country worked, on the contrary, from painting into photography, and the latter has not yet elbowed the former out of the field. We must take exception to those composite photographs exhibited by a Montreal firm, produced by sticking a number of separate photographs together, and painting in a background. This is not the sphere for photography but the province of the painter, and "The Skating Club at Montreal," with its hundreds of figures, and "The Toboganning" picture, skilful as they are in one sense, are not pleasant possessions, we should imagine. We note a slight hardness and stiffness about some of the Colonial portrait photographs, which it is the aim of the best photographers here to avoid, and which it must be granted they do, but we say again that their out-door work is worthy the highest praise. Their climate, doubtless, helps them here.

We will next take a survey of the furniture exhibited, and in this department we are afraid we can find little for praise. Two Melbourne firms have fitted up rooms, and though, doubtless, the furniture is well made, the design of it would be considered here unworthy a second-rate house. There is a want of restraint and repose about all the Colonial furniture. They apparently do not understand the beauty of simplicity. The general lines are often faulty or bad, and to this they add meaningless and uninteresting ornament, which is as bad as gilding a painted lily. The furniture is heavy and massive, and yet lacks dignity. Grace and refinement apparently are qualities they do not deem essential in furniture. Their furniture, compared with the best of ours made now, leaves the Colonial makers a generation distant, and it is a pity that the best firms pay so little attention to the important,—all-important,—matter of design. The inlaid furniture exhibited in the New Zealand Court is bad.

But the worst features of Colonial furniture are to be seen in the pianoforte and harmonium cases in the Canadian Court. These instruments, with the souls of musicians (the tone of the harmoniums and organs struck us as particularly sweet and mellow) have the bodies of a very low type of animal indeed, and that is a pity, for such a defect could be easily remedied by getting designs for cases made out of the country. The spirit of the Colonists seems rather to be,—We do everything for ourselves

* The two clever water-colours in this year's Academy attest this.

by ourselves. In some departments the Colonists are *facile principes* : there is, then, little merit in doing for yourself what can be done so much better by another. A harmonium with such a case as one we noticed, brown and shiny with varnish, and elaborately decorated with laid-on carving, common in character, could not be tolerated in a decently-furnished room.

It is evident that our Colonies have main practical requisites at hand for good furniture, viz., a countless variety of good woods and skilful and ingenious workmen. Graft on to this stock good design, and the result cannot but be satisfactory.

Scarcely any native-made china or pottery is exhibited, and what little there is, is of an ordinary description. A few ladies show what they can do in painted china.

Two Canadian firms exhibit some painted glass, both domestic and religious. A buffalo hunt, the subject of one panel, shows how impossible it is to overstep the limit the art imposes upon one without leading to the most disastrous results. If the Colonial work in stained glass is to be gauged by the examples exhibited (though not worse than some of our own firms produce), we trust that they are not filling their public buildings with it.

The Colonies come out strongly in silversmith's work, that is as far as quantity is concerned. Our own work in this department of industry is not of very high excellence, for the best sculptors find it too unremunerative to model and design for high-class metal work, and it needs a sculptor of very great excellence to produce work worthy to be compared to the best work of the fifteenth and sixteenth centuries, when silversmiths' work had a Cellini and a Holbein to design for it. Most silversmiths' work seems too pretentious, too ornate, too overlaid with cheap decoration to be good. The Queen Anne work which commands such high prices now is simple compared even to the work we produce, and simplicity is sadly absent in the Colonial silver-work. Tree ferns and palm trees in silver are about the highest flights the Colonials are capable of, and they occasionally introduce a figure or two (natives usually), and sometimes an ostrich or emu, whose eggs seem to be the nucleus of a good deal of the work exhibited. We must confess that among all the silver work exhibited not one single article arrested our attention by reason of its intrinsic worth, while much of it was, on the other hand, repellent. There are too many examples of misdirected energy, "of the industry without art," which Ruskin tells us is "brutality."

Colonials should take this opportunity of studying the Indian silver work. There is much they might learn from it.

There is a small collection of gold ornaments from the Gold Coast, which, rude as they are, have much more that is pleasant about them than the same class of British or Colonial work ; for there is character and individuality in them, and a simplicity that is quite refreshing after silver tree ferns and palms. Our own jewellers might take an idea from it, for some of the brightly-coloured beetles' wings mounted in gold are quite as beautiful as gems.

Material prosperity, we have long since discovered, does not go hand in hand with culture and refinement. Good art can only be produced by a people who are keenly appreciative of the best, and it seems a pity that we English-speaking people should always have to wait until we have grown rich and luxurious, wait until material prosperity is at its zenith, before we think of making those things that environ us worthy of us as thinking beings with souls as well as bodies ; for, during the interregnum, there is a mass of bad work produced which unfortunately long survives the occasion that gave it birth.

"A New Nail."—In regard to the new form of nail, which we noticed and gave a sketch of last week, we have received inquiries from one or two building firms as to where it is made or is to be had,—a matter on which we received no information.

THE NEW SORBONNE, PARIS.

THE old Sorbonne at Paris, which, we may remind our readers, was the ancient cradle of theological instruction, and whose dicta had once all the authority of an oracle, was founded in 1250 by Robert de Sorbon, Canon of Paris, whose name has thus been perpetuated in the building. At first it was only a humble college for sixteen students. But St. Louis took the modest establishment under his royal protection, and among the chairs of theology so numerous at that time, that of the Sorbonne was soon the most celebrated. Its great extension dates from 1629, the time at which he who was surnamed "the Great Cardinal" became its principal. At a later date the French Revolution caused the absorption by the State of the property of this rich university, with which a royal decree of May 16, 1821, endowed the municipality of Paris, with the charge to preserve in perpetuity this chief centre of the faculties of literature, science, and theology. Thus it happens that the Sorbonne is now a municipal building attached to the State service. The expenses of reconstruction and management are divided between the State and the municipality.

The style of the ancient edifice is not without grandeur, but now that there is an inclination, and a reasonable one, to give a more agreeable and inviting aspect to the exterior treatment of university buildings, the old walls of the Sorbonne appear, in the light of modern taste, very severe and gloomy in expression.

The buildings surround a great rectangular court, at one of the extremities of which rises the celebrated church which contains the marble tomb erected in 1694, by Girardon, over the burial-place of Richelieu, from the designs of Lebrun. Though deprived of much of its once rich decoration, the nave nevertheless preserves considerable vestiges of its ancient splendour, especially the paintings by Philippe de Champaigne. The dome of the church is one of the best works of Lemercier, to whom is also attributed the old church "De la Visitation," now become a Calvinistic temple.

But we will not deal further with what was and what is no more, as we are concerned just now in speaking of what will be, and describing the disposition of the new buildings, the first stone of which was laid on the 3rd of August, 1885, and which is now in a tolerably advanced stage.

When the State and the Municipality decided to rebuild at their common cost the Sorbonne, which had become long since notoriously insufficient for its uses, the work was the subject of a very interesting competition in which twenty-eight architects took part, and in which M. Paul Nenot was the successful competitor. M. Nenot, a pupil of MM. Questel and Pascal, obtained the Grand Prix de Rome in 1877 ; and during his residence in Italy he also obtained the premium in the competition for the monument to Victor Emmanuel.* The fact of his being a foreigner did not permit the Italian Government to entrust him with the execution of the work, of which we spoke in our account of last year's *Salon*.

The Sorbonne comprises, as we have said, the Académie de Paris, the Faculties of Letters, Sciences, and Theology, the University Library, and the Victor Cousin Library. These different departments, though related to one another, were, according to the programme, to be arranged so as to be independent ; so the architect had to take into consideration the various needs of each of these departments, and to foresee and provide for their possible future growth and extension without mutual interference. One result of these conditions is that the project has been amplified since the competition, and that instead of the space of 19,776 square mètres given for the competition, the actual buildings are to cover a space of 23,000 mètres, bounded on the east by the Rue St. Jacques, on the west by the Rues Sorbonne and Victor Cousin, on the south by the Rue Cujas, and on the north by the Rue des Écoles, facing which is the principal façade, of which we give in this number the elevation, copied from a photograph of the original drawing, which has been kindly furnished to us for the purpose by M. Nenot.

In the centre of the façade five large arches give access to the ground-floor main vestibule. Above are five windows divided by engaged columns, each supporting an allegorical statue. The wings, as will be seen, are crowned by circular pediments enclosing bas-reliefs, which symbolise Literature and Science. On each side of this main block is a wing of five stories treated in a very simple manner, and the architectural design of this portion is returned along the side façades, which extend to a length of 230 mètres.

Internally, a great staircase of twenty-five steps leads to a second vestibule communicating by long corridors with the various departments. This vestibule will be, in some sort, a grand antechamber to the amphitheatre of the Academy, which will contain 3,000 persons. This apartment, intended for university ceremonies, and especially for annual distributions of prizes, will have six tribunes in two stages, and a semicircular parterre. Above this, on the principal floor, will be the "Salle du Conseil Académique," and above that again the "Salle des Archives."

If from the main vestibule we turn to the left towards the Rue St. Jacques, we find the "Amphithéâtres de l'Enseignment libre," the Salles des Compositions, and the examination rooms, to which access is gained direct by the entrances situated in the buildings at the return angle of that street. The buildings situated to the right of the main vestibule are similarly arranged. The offices of the Académie de Paris will be in this quarter, towards the Rue de la Sorbonne. The apartments of the Rector and the Secretary of the Académie, situated on the upper story, will have their own entrances in the angle pavilion.

The Amphithéâtre de l'Académie has a staircase giving access at once to the public tribunes, which will contain 1,100 persons, and to the Salle du Conseil Académique. This large room, with the two committee-rooms and the dining-room adjoining, will form, on the occasion of official receptions, a suite of richly-decorated rooms, in which more than 3,000 persons can be easily entertained.

The literary department and the library of the Sorbonne will have their access direct from the Rue de la Sorbonne. The library will occupy the place of the church, which will thus find itself secularised while still preserving its character as a historic monument. The scientific department, extending along the Rue St. Jacques, will have its distinct entrances from that street and from the Place de Sorbonne.

Independently of the Victor Cousin Library, the University Library has to be in direct communication with the "École des Hauts Études" which, in the new plan, occupies a considerable place. It must also be conveniently reached from the studies and lecture-rooms of the Faculty of Literature, of which it is the indispensable complement. This latter department, besides examination-rooms, will include lecture-rooms and five public amphitheatres of seat-room varying from 200 to 1,000. Six amphitheatres are included in the department of the Faculty of Science, and the Faculty of Theology requires two. There are therefore in all no less than twenty amphitheatres in the building, capable of containing about 9,000 persons, without counting the examination-rooms, which are also open to the public.

The building will cost about twenty-two millions of francs, of which the Municipality pays eleven millions. The buildings are being carried on with great rapidity, and as soon as each department of the public service has taken possession of M. Nenot's building, the other portions of the old Sorbonne will be successively attacked in order to substitute the new buildings, so as to cause no serious or general interruption to the regular work of the schools.

* His design was illustrated in the *Builder* of July 1st, 1882.

The artistic decoration which it is intended to add to the new building claims a word. MM. Chartran, Benjamin Constant, and Flameng are, it appears, designated by the Ministre de l'Instruction Publique to execute the pictorial decoration of the reception-rooms and the Amphithéâtre de l'Académie. On its side, the Municipal Council has been called on to approve of a list of sculptors presented by M. Nenot, and who have been chosen from among the best representatives of the modern French school. Among the number are MM. Chapu, Mercié, Barrias, Dalou, Falguière, Luchetet, Lanson, Crank, Marqueste, Hiolle, Albert Lefeuvre, &c. The sculptural decoration will comprehend, in the first instance, the two large pediments in the main façade, of which we have already spoken. Then there will be eight statues in the attic, over the columns, which will symbolise respectively, Physics, Chemistry, Natural History, Mathematics, Geography, History, Archæology, and Philosophy. Internally, the main vestibule will be ornamented with two statues in stone personifying the Faculty of Letters and that of Sciences. Six other seated statues, placed in the large amphitheatre, will represent six eminent Frenchmen from among the ranks of science and literature. One other statue, on the great staircase, will personify the University of France; while in the vestibule of the Rector's department will stand the statue of "La Sorbonne" itself, executed in marble.

The foregoing rapid sketch will sufficiently indicate the practical and architectural importance of the building which is destined to change materially the physiognomy of the ancient "quartier des écoles." Some details may be open to criticism. In the principal façade, the mass of the first-floor story rather crushes the ground-floor design; a mistake in regard to balance of proportion which may be also charged against the new Opera House, and which the eighteenth-century architects have carefully avoided in the grand buildings of the Place de la Concorde. This does not, however, seriously detract from the merit of the selected design for the Sorbonne. The nineteenth century has no architectural style properly so called, and the majority of its monuments in France are borrowed from Renaissance or Neo-Greek. Without the pretension to be entirely original, M. Nenot has at least not reproduced in a servile manner any too common type; he has put the mark of his own originality on his work. Let us wait till the great mass of building forming the new Sorbonne has acquired the *patine* of age, and it will probably be regarded with respect as a building giving evidence of a masterly architectural talent in its plan and design.

NOTES.

THE memorial stone of the new Tower Bridge was laid on Monday afternoon by the Prince of Wales with due ceremony, and thus was formally commenced the work of bridging the Thames below London Bridge, a work which has long been needed, considering the increasing populations and myriad factories which line the river for miles below London Bridge. After long and wearisome discussions and inquiries, and not without some rivalry between the Corporation and the Metropolitan Board of Works as to which body should carry out the work, the Corporation a year or two ago obtained an Act empowering them to build a bridge across the Thames just eastward of the Tower. After much consideration of the needs of the wharfingers and owners having frontages between the site of the new bridge and London Bridge, a compromise has been arrived at by the decision of the Corporation to construct an opening bridge, on the bascule principle, so as to allow of the passage of shipping at certain times. The bridge, which will cost 750,000*l.*, is the joint design of Mr. Horace Jones, the City Architect, and Mr. J. Wolfe Barry, M.Inst.C.E. We will give some further particulars of the structure, with illustrations, in our next number, but must here congratulate Mr. Horace Jones, not only on his share in the work, but on the narrow escape from injury which he experienced when making arrangements for the ceremony, as mentioned in the papers of Tuesday.

AT a special meeting of the Hellenic Society, to be held in the Rooms of the Society of Antiquaries, at Burlington House, on Friday next, at 4·30 p.m., the remains at Tiryns will form the subject of a discussion which is likely to excite a good deal of interest, as it will really be an exposition of the very opposite views of Mr. Penrose on one side, and Drs. Schliemann and Dörpfeld on the other. The two eminent German archæologists are coming over to support their views. Mr. Penrose will open the discussion. It is very desirable that the questions which have been raised as to Dr. Schliemann's walls at Tiryns should be brought to some definite issue.

THE discoveries made early in February on the north side of the Acropolis caused naturally a great stir in the archæological world, but hitherto, though we have had abundant writing on the subject, no illustrations have been publicly accessible. We are glad to find that the widespread desire for fuller details has prompted Dr. Kabbadias, General Director of the Antiquities at Athens, to publish the discoveries in full. He has embarked in an undertaking on a very large scale, and which should be of the greatest value both to artists and archæologists, *i.e.*, the publication of a work called "The Museums of Athens." The work is to consist of a number of heliotype plates by the well-known photographers the brothers Rhomaïdes; the descriptive text is to be entirely by Dr. Kabbadias, and is to be in modern Greek, French, German, and English; it is to appear in a succession of volumes, each volume is to have six numbers, and each number is to contain eight heliotypes. The subscriber binds himself only to take one complete volume. The first number contains an instalment of the recent discoveries. Though these recent discoveries and the sensation created by them have been the prime motive to the publication of the work, it will contain also every other piece of sculpture of importance to be found in the Athenian Museums. We hope that, as the volumes can be had separately, the published sculptures will be carefully classified under such heads as votive reliefs, sepulchral monuments. The work is to be published by Karl Wilberg, Athens. We hope shortly to notice the first issue.

THE present age seems to become more and more prolific in big undertakings, and in proportion as the opportunities for carrying them out at home are exhausted, engineers have to seek them in every quarter of the known world. Three fresh ones have been either commenced or proposed within the last few weeks, the fields of labour being respectively Switzerland, Greece, and the Canadian Confederation. The Swiss scheme is that of an Italian engineer, Signor Agudio, of Milan, for making a way through the Simplon, which he declares he can do by a tunnel of only 6,050 mètres, the whole of the traction being done by hydraulic power. He considers that by this means from 3,000 to 4,000 tons of goods could be safely transported, without any breaking up or transshipment of trains, while the cost of the entire line would be only 28 millions of francs. The second undertaking is of a rather more practical nature, and consists of the drainage of Lake Copaïs, near Thebes, in Bœotia, by which an area of 100 square miles will be added to the territory of Greece. Of almost more importance than the acquired land will be the doing away of one of the greatest hot-beds of fever and malaria that is to be found in the whole country, while the rivers which at present feed the lake are to be employed for irrigation purposes. Greece will be more benefited by such works as these than by any amount of wars. The most ambitious of the proposals is one to connect Prince Edward's Island with the Canadian mainland by a submarine railway tunnel, and thus allow the ice-bound inhabitants of the island to come out into the world for a bit during winter. The distance is but six miles and a half, and the bed of the Northumberland Straits, which is the scene of the operations, shows no great engineering difficulty, the depth of the water being 36 ft. on the Prince Edward's side, 10 ft. 6 in. on the New Brunswick side, and 80 ft. in the middle. The actual tunnel, which is 18 ft. in diameter, is to be made of chilled white cast iron (non-corrosive in sea-water), with the sections bolted together with inside flanges. The cost of the whole is estimated at a million sterling, a pretty handsome sum for the accommodation of the 125,000 persons who inhabit the island. The scheme has, however, been well considered, and will be brought before the Canadian Parliament very shortly. Indeed, by the articles of federation, Canada is bound to do everything that lies within the range of possibility to keep up an open communication with her island clients.

AT the meeting of the Gloucestershire Archæological Society held on Thursday, the 17th inst., the Rev. G. Butterworth, M.A., Vicar of Deerhurst, Tewkesbury, read a paper on the newly-discovered Saxon Chapel which has been described in the last volume of the *Builder* (pp. 712, 819). The conclusion to which the author arrives is that the building is probably a chantry chapel erected by the powerful Earl Oddo in A.D. 1056, and also that it is not unlikely that its erection marks the donation of the Manor of Deerhurst to Westminster Abbey, or, if Leland's statement is to be accepted (which is doubtful), to Pershore Abbey. It is to be hoped that the Society will publish Mr. Butterworth's paper, as it will form a valuable pendant to an exhaustive essay which it is about to print on Deerhurst Parish Church, written some years ago by Mr. J. C. Buckler, which exists among the MSS. at the British Museum, and has never yet been published. The newly-discovered chapel has been already repaired to some considerable extent. In the nave all the modern windows have been filled up with masonry, and the original north entrance has been opened and repaired. The proportions of this entrance are curious, the opening being 8 ft. high, but only 2 ft. 8 in. in width. As the upper portion of the chancel walls is lost, the room which rests on the lower parts of these walls will remain.

THE Berlin Antiquarium has recently received an odd, and so far as we are aware, unique addition, in the shape of a bronze votive frog. There is no doubt about the creature's sacred purport, for on his back is inscribed in large and fairly well preserved letters, his dedication, Ἄμων Σωνόου Βοάσονι, "Amon, the Son of Sonios, to the Loud Cryer." This inscription has its special epigraphic value, because the letters are Corinthian of about the first half of the fifth century B.C. Corinthian inscriptions of this date are rare. The question naturally arises what god can be addressed as ὁ Βοάσων, the Loud Cryer, and why does he receive this tribute of a votive frog? Dr. Fränkel, of the Berlin Museum, thinks the Loud Cryer is undoubtedly Apollo, the clear utterer of omens. There was a famous frog in ancient times, own brother to the Berlin one, consecrated by Cypselos of Corinth to the Delphic Apollo: even in Plutarch's days its connexion with the god was matter of dispute. We need not revive the "Sun frog," who, Mr. Andrew Lang somewhat confidently hopes, has "sunk for ever beneath the western wave." Rather we should be inclined to think that the frog was associated with Apollo for the same cause as the raven, because he was the typical croaker. His tongue, we know, was possessed of magic power; if torn out and laid on the heart of a sleeping woman it compelled her to answer truly to every question. Or was the frog a Totem animal, as perhaps the sacred Sminthian mouse? We leave these matters to those they concern, — the mythologists. Anyhow we are sure that the epithet Βοάσων

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was meant as complimentary. To be *βοὴν ἀγαθός*, good at a shout, was for the oracle god a very desirable qualification.

WE are glad to find that the Trustees of the British Museum have provided a convenient lecture-room near the gallery now occupied by the remains of the Tomb of Mausolus at Halicarnassus, discovered by the late Keeper of the Greek and Roman Antiquities in the British Museum, Prof. C. T. Newton. This lecture-room, although not yet finished, was used for the first time on Tuesday last, when Mr. J. A. P. MacBride delivered the fifth of his present course of lectures on sculpture. The lecturer dealt with the works of the Greek sculptors subsequent to Pheidias, principally speaking of those of Polycleitos, Lysippos, and Praxiteles. He referred to the great industry of one or two of these sculptors,—an industry which he said he could not but regard as in some degree fabulous or legendary. It was recorded of Lysippos alone that he produced 1,500 works, many of them groups, and nearly all containing figures not less than life-size. If so great a number of works was justly attributable to him, he must, the lecturer thought, have had a large number of assistants. Referring to the Hermes of Praxiteles, he said that although it was a very fine work, marvellously executed, the surfaces were too lumpy or knotty,—there was too ostentatious a display of anatomical knowledge on the part of the sculptor, and too much adiposity in the figure, while the child held in its arms, the infant Dionysos, was a mere doll. It was a curious point, Mr. MacBride said, that in the whole range of Greek sculpture, as it was known to us, there was scarcely one satisfactory representation of babyhood. The Venus of Milo, he thought, could not, when compared with the Hermes just referred to, be regarded as the work of Praxiteles, as some believe; it was altogether different. As an old artist, he had little hesitation in saying that the Venus of Milo was better than the best work of the ablest disciple of Pheidias, viz., Praxiteles, and was not unworthy of Pheidias himself. The lecturer criticised the Venus de Medici as having too small a head, and he commended Mr. Murray for exhibiting it without the arms, which had been very badly restored. The first part of the lecture was given in the new lecture-room, and the lecturer afterwards conducted his audience to the galleries, and recapitulated, in front of the various statues or casts referred to, the points which he wished to emphasise. Mr. MacBride is clear and painstaking as a lecturer, and enlists the close attention of his hearers. His concluding lecture of the present series will take place on Tuesday next.

WE certainly live in an age of constant and rapid change in matters of taste; the change is, of course, not always in the right direction, but, on the whole, a very real and substantial improvement is evident. This reflection is perhaps not very fresh, but it occurs again after a visit to Messrs. Collinson & Lock's new show-rooms in Oxford-street. When we reflect upon the age of ormolu, or upon the heavy Gothic style which succeeded it, when a stop-chamfer was the symbol of artistic salvation, or even when we remember the cut brackets and rows of plump little balusters, that but yesterday, as it might be, were hailed as high art, our hearts are filled with gratitude for the delicate cinque-cento ornament and the light and luxuriously-comfortable furniture which our decorators and upholsterers, following the lead of our architects, now give us. Messrs. Collinson & Lock, without pretending to make it a speciality, seem to be particularly successful with this cinque-cento ornament. We saw nothing of the kind in their rooms that was not both well drawn and in good taste, whether in carving or in marqueterie or in their fibrous plaster. They also show a good deal of "fitted furniture," good both in design and execution, and which we hope may help to persuade the public to adopt it more generally. There is nothing like fitted furniture for increasing accommodation in small rooms, and for preventing those unhealthy and untidy accumulations of dust which cannot be prevented from occurring on the tops of, and below and behind, heavy pieces of movable furniture.

A VOLUME of "Picturesque Sketches in Italy," by Mr. Daniel Brade, F.R.I.B.A., is to be published shortly by Mr. Batsford. It will contain 28 drawings, about half of them in illustration of Rome, and most of the rest of Venice. The specimen plate forwarded to us,—a view of St. Peter's,—photo-lithographed from a pen drawing, would have been better if the author had been more reticent of lines and shading; the effect is rather scrambling and obscured. That St. Peter's does not show its scale is perhaps the fault of St. Peter's.

IN last week's number of the *Church Times* occurs a critique on the Liverpool Cathedral designs, amusingly indicative of the attitude of the clerical mind towards church architecture. The result of the critic's reasoning is, of course, a foregone conclusion. Messrs. Bodley & Garner's design is the best one, because theirs is the closest imitation of English Mediæval architecture. That is the argument, divested of verbiage. Mr. Emerson (whose name the critic cannot spell rightly) is, of course, dismissed with scorn for having suggested new ideas in a cathedral. However, the design, we are told, "has found favour with the critics of the building trade," which is apparently the *Church Times* view of the architectural journals.

WE learn that President Cleveland has accepted the honorary presidency of the American Exhibition to be held in London in 1887. To this news is added the curious announcement that the President "will perform the opening ceremony by telegraph from the White House." This is certainly a novelty in the application of the telegraph, and perhaps a hint of what the perfecting of telegraph and telephone may bring the world to in time. There will be no occasion to change one's geographical situation to take part officially in any ceremony. But it will be rather dull. Men like to see each other's faces after all.

ARCHITECTURE AT THE ROYAL ACADEMY.

CONCLUDING NOTICE.

TURNING to the more decorative portion of the drawings in the Archtectural Room, we may take first those which come under the head of wall decoration, leaving stained glass and purely decorative work to be considered afterwards.

1,556, "Additions to Milton Hall, Cumberland," Mr. C. F. Ferguson. A small elevation of what looks like a bit of old wainscoting, or else it is coloured so as to give that idea, with a red marble fireplace inserted in the centre portion, and a delicate gilt wall-paper above. There is what is apparently a modelled plaster panel above the fireplace portion of the wainscot; what are the precise "additions" there is nothing to show.

1,565, "Design for Morning-room," Mr. Christopher Gill. A Renaissance design, with dark wood pilasters and broken cornice enclosing the fireplace and mantel, similar wood dado, and cabinet and door, the dark ground lined with lighter material in inlay, wall in panels of flowered paper with a gold ground, enclosed by a darkwood architrave. The frieze is apparently plaster, modelled in relief, of a low drab tone, connecting the gold of the walls with the white plaster cornice above. Harmonious, but rather suggesting a dining-room than morning-room: somewhat too strong and decided in effect for a morning-room.

1,581, "Design for a Frieze in Glass Mosaic," Mr. Jas. Ward. Nondescript birds (we have no objection to their being nondescript,—rather like them the better for it) with dark blue necks and light blue bodies, perched on coils of artificial branches, and divided, each pair, by a six-pointed star panel with lighter ground, containing a conventional flower with three open blossoms. Elegant in design and rich and well-balanced in colour; a very pretty piece of work.

1,590, "Proposed Decoration of Ball-room, 8, Chesterfield-gardens," Mr. Henry G. Liley. Very well executed drawing, but rather commonplace both in design and colour. Apparently a natural wood tint in the woodwork, which forms pilasters against the wall, the enriched caps of which are carried along as a string, leaving a kind of attic with consoles and panels over. The wall a light blue with a white foliage diaper. A cheerful-looking room it would make, which is one object in a ball-room, but it belongs only to the A B C order of design.

1,599, "Design for a Hall and Staircase," Mr. Lewis P. Crace. Perhaps this should hardly be classed with decorative design. It is really a coloured perspective of an interior, with nicely-designed and proportioned woodwork, and a large coved cornice divided by timber ribs into panels of dark blue, on which are devised gilded scrolls and tendrils and leaves, which are much too large, and reduce the scale of the whole. The treatment of this cove spoils the interior. The Turkey carpet on the floor is a silent rebuke to it.

1,666, "A Lady's Sanctum and Private Reception Room," Mr. W. F. Randall. Plan, elevations, and ceiling. A charmingly-planned little room with two recesses, screened off by columns, containing sofas and divans. The room is completely wainscoted, with heavy carved columns at intervals, rising from the surbase line; the wood rather dark in tone, with a painted frieze of figures in which gold and rich browns predominate. The effect is somewhat sombre, but rich and reposeful, and to be noted as a variation from the conventional idea of a lady's boudoir, which is currently imagined to be a place of mere prettinesses and light airy tints. The ceiling, panelled, with gold in the panels, is rather heavy, but not out of keeping with the room, perhaps. It would take a woman of a certain dignity of presence to properly occupy such a room, to be in harmony with the surroundings. If it is an executed work for a client, perhaps this has been considered.

1,721, "The Drawing-room at 29, Chesham-place," Mr. G. Aitchison, A.R.A. A symphony in blue-green and gold, with an architectural *cadre* of white touched with gold, round the alcove in the centre. The upper part of the alcove is gilt, plain gilt; below, a blue-green wall, with a white-flowered frieze, and a dado of a darker and more decidedly blue tone. The adjoining walls are a more delicate shade of the green, over which gilt sprigs wander. The darker colours of the dado are repeated in the cornice. So far, this is a delicate scheme, interesting because fugitive and somewhat evasive in regard to colour, tempting the eye to pause and consider; but why this violent intrusion of mahogany polished doors (are they not?) with plate-glass panels in them? They do not seem to belong to it; they have no right there; or were they perhaps rather there already in possession, and had to be made ashamed by the delicacy of their surroundings? Anyway, it is an odd combination. The ceiling above (1,722) is pretty, divided into three panels by white soffits, illustrated with flower-sprigs and gilt lines, the panels having foliage and small figures on a gold ground, with a darker strip to separate the gold and white. It goes well with the wall-design; but then—good heavens! those doors again.

1,728 and 1,732, "Decoration of Ceiling and Auditorium, Theatre Royal, Lyceum," Messrs. Campbell & Smith. Theatre decoration seems always to upset the *morale* of the decorator. Something licentious seems to be expected in such a case. The design in this case is a good reproduction of a certain type of Italian Renaissance ornament; panels with pictures spotted about, and the interspaces filled in with Cupids and ribbons and thin festoons wound about. We do not call this really design. The general effect is "festive," which is probably what was wanted.

1,740, "Decoration of a Room," Mr. Henry G. Liley. A symphony in browns, drabs, and blue. Very neat drawing; no thought or fancy either in colour or design.

Among stained glass and other decorative design we find,—

No. 1,554, "Design for Memorial Window, Hythe Church, Kent"; Messrs. Heaton, Butler, & Bayne. A small drawing showing good figure-drawing and colour, but not giving the character of stained glass; the left-hand com-

partment in particular is a regular picture, with a long vista of perspective, and distant figures.

1,563 and 1,573, "Windows on North and South Sides of St. Botolph's Church, Aldersgate"; Messrs. Ward & Hughes. Low segmental arched windows, representing scenes from New Testament history and parable, in what may be called decorative paintings, sufficiently on one plane, with decorative borders enclosing them. No lead lines are shown, except in the borders; so that we are left to suppose that they may be enamel painting *on* glass, and not stained glass proper. The style of design better suits this idea. The groups have a good deal of spirit and expression, and are perhaps the right sort of thing for a church where they may appeal to the uneducated eye; from our point of view, they are rather too pictorial for windows; they would do better as wall-paintings.

1,584, "Design for Window over Font, St. Vedast, Foster-lane," Messrs. Heaton, Butler, & Bayne. A design, with a frame of Renaissance architecture to suit the style of the church, and a group within it of Christ inviting little children, in the well-known sentence. The general effect of the design is decorative, as that of a stained-glass window should be; but there seems an odd sort of effort to steer halfway between realism and conventionalism, in the half naturalistic treatment of the tree and the grass and flowers; and then there is the distant background and coast-line. This is only doing badly what a painting could do much better. If people would only find out what stained glass is really fitted to do best, and stick to it, they would be more likely to produce work worth general admiration; but too many stained-glass designers seem to have an immoral wish to make the best of both worlds; they know they *must* conventionalise to some extent in such a material, and then they compound with the popular mind by getting in as much realism as they can manage.

1,614, "St. Nicholas, Cole Abbey," Mr. G. H. Birch. A decorative scheme for part of the church, with dark red columns and apparently stained windows between, with a generally rich effect, but hung too high to make out anything of the details.

1,633, "Design for an Eight-light Stained Window, Illustrating the Creation and the Deluge," Mr. W. F. Dixon. One could have formed a better idea of the decorative effect if the tracery had been drawn out and coloured, instead of being left blank spaces. The drawing is, in the lower part, a series of small figure pictures in water-colour, of considerable merit, and promising a good general colour effect. In the upper or tracery portion of the window the small lights are occupied with emblematic figures, rays of light, &c. The author seems to have borrowed from Mr. Burne Jones the notion of angel figures holding circles with emblems of the days of Creation.

1,681, "Design for an Advertisement Placard of the Guardian Fire and Life Assurance Company," Mr. E. J. Poynter. A richly-coloured Ionic Greek shrine, with a blue-robed figure of Minerva standing in the centre, is surrounded by imitation columns (gilded) and a wood architrave, of the type and proportions derived from ancient vase painting. The lettering is given in irregular writing, according to antique custom, part of it appearing as cut on the marble pedestal of the Minerva, and part as executed in mosaic on the side pedestals. This kind of imitation of materials and processes does not seem to us a correct principle in decorative design. The effect of the whole is gay and brilliant, but not very harmonious.

1,717, "Sketch Design for Domestic Window in Grisaille and Colour," Mr. Lewis F. Day. Now this is a real stained-glass design. Side panels filled with conventional figures running into foliage, all treated in the broad manner suitable to the material; low tones are used here; the centre panel is "a note in red," apparently representing demons dancing. Without caring particularly for demons, we commend the design to notice as a piece of pure stained-glass effect. We may say the same of No. 1,718, by the same hand, a sketch design for a clearstory window in mosaic. This is a capital bit of purely decorative design,—a centre with scroll foliage in two tones of blue, with greens intermixed; a lighter-toned border of more severely conventional type enclosing it. These are real windows, not paintings applied to window decoration.

1,719, "Design for Stained Glass Window," Mr. J. G. Bromilow. A small one-light window of the Flight into Egypt, very good in tone, and more decidedly stained glass in style than a good many others. It is hardly necessary, however, to emphasise the fact that glass is leaded in by carrying the lead lines so defiantly across and in opposition to the architectural lines of the canopy.

1,723, "Design for a Window," Mr. H. W. Lonsdale. This, again, is a piece of real stained-glass design; no realism of any kind. White-robed figures are intertwined among scrolls, apparently in the "Adoration of the Lamb." The central shrine with the Lamb is much too naïve for our taste; but the general effect is unquestionably good.

1,724, "Pomona: Design for Stained Glass," Mr. G. Parlby. A Classical stained-glass window is not very common, and in this the figure is a pretty one, and some of the border-work very pretty and gem-like, but the perspective of the architectural entablature mars the effect. Stained glass should look flat; it is ridiculous to put in a perspective entablature which must obviously be out of the window at one side or the other.

1,725, "Design for Memorial Window to Lady F. Chaplin," Mr. Ion Pace. A little one-light drawing, with a portrait figure, and a small scene underneath, which looks like the stoning of Stephen, though it is difficult to see the connexion of that with the object of the window. A good stained-glass style, perhaps rather over-emphatic in colour.

1,727, "Design for Aisle Window in St. James's Church, Yarmouth (Isle of Wight)," Mr. Charles Hardgrave. Excellent as a piece of stained-glass effect. A two-light (late) window, with central figures of David in one light and Isaiah in the other, with jewelled backgrounds; the rest of the window filled in with architectural canopy-work and angels, with small pictorial subjects underneath. The mild old man who does duty for the fiery Isaiah is intellectually ridiculous, but then one does not expect stained-glass artists to rise to the intellectual conception of a character; if they rise to the proper style of putting a figure on stained-glass at all, that is wherefore to be thankful. Stained-glass figures are usually dummies, and these are no exceptions, but the decorative effect of the whole is very good.

1,733, "Design for Large Screen in Wrought and Chiselled Iron: subject, 'Peace,'" Mr. John J. Shaw. A fine bold piece of Renaissance design, apparently partially inspired by the work of the author's namesake, the Shaw of the Hampton Court ironwork: figures, interspersed with bold acanthus foliage. We wish the designer, however, had kept purely to this conventional type of foliage, instead of mixing apples and festoons and other baubles with it.

1,734, "Design for Stained Glass, Upper Stondon Church, Beds," Messrs. Shrigley & Hunt: very pretty, and true stained-glass work. Faith, Hope, and Charity, in a three-light window; no absurdities of background or landscape, the figures in fine, freely-treated draperies, with darker drapery backgrounds, over which angels with wings crossing fill up the space. We do not quite like the marked horizontal line formed by the top of the draperies behind the figures; but in general it is a good and artistic window.

1,737, "A Toilet Set; Hand Mirror, Trinket Tray, and Casket," Mr. W. G. B. Lewis. The casket is the best part of the work, the open tracery panels very well designed; the griffins or lions which form the feet are too light and flimsy in character for the style of the rest. The trinket-basket stands on a block of realistic rockwork, which we dislike exceedingly.

1,741, "Design for East Window of St. Edmund's Church, Lombard-street," Mr. C. Hardgrave. Rather strong in colour, but showing a true perception of what stained-glass is for; the design being a crowd of angelic figures and rays of light, &c., entirely ideal and conventional. The subject appears to be the adoration of the saints and elders, from the book of Revelations. We do not like the smoke from the censers; it looks like so many balloons in process of inflation. But in the main the window is a fine bold idea, in the right direction.

1,741, "Design for a Reredos," Mr. P. H. Newman. In the centre, St. Michael as a celestial housemaid, sweeping up Satan; on each side angels kneeling to see that she does her work properly; and behind, cherubs' heads on a counterpane. A remarkable little work.

1,747, "Design for Five-Light Window," Mr. E. T. Taylor. Illustrating the passage, "Verily I say unto you, inasmuch as ye did it unto one of the least of these," &c. A very good subject for a window, recalling Flaxman's series entitled "Acts of Mercy." The groups of figures are well designed, and the whole character of the window decorative and suited to stained glass, as far as design is concerned; but the colouring seems rather dull and muddy, and this effect is, perhaps, increased by the employment of gold for the dividing mullions. In execution the window might look clear enough in colour, but the drawing does not convey the idea of stained glass.

Among drawings which are illustrative only, and which we have omitted to notice, may be named, "Old Church of St. Nicholas, Boulogne-sur-Mer" (1,589), a good, clear water-colour drawing, a little dull in tone, by Mr. R. J. Cornewall Jones; "Farnese Palace" (1,618), by Mr. E. I'Anson, a drawing of one of the interior courtyards; "San Michele, Pavia" (1,678), a view of the east end, by Mr. E. G. Hardy, and (1,715), the north and south transepts, by the same hand. The collection also includes Mr. G. H. Birch's original water-colour elevation for "Old London," an interesting record of a work which has excited much public admiration, and which was, we believe, prepared on very short notice by a *tour de force* in the burning of midnight oil.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

THE concluding ordinary meeting of this Institute for the present session was held on Monday evening, Mr. Edward I'Anson, F.G.S., President, in the chair. There was a very large attendance including Sir Frederick Leighton, P.R.A., M. Charles Garnier (Recipient of the Royal Gold Medal), M. Paul Sédille (Vice-President of the Société Centrale des Architectes, Paris), and Mr. Richard M. Hunt, of the United States (Hon. and Corresponding Member).

Obituary.

Mr. William H. White (Secretary) announced the decease of Mr. Edward Hughes, of Huddersfield, Fellow.

Books: The Late Mr. Fergusson.

Mr. White.—I have also to announce a long list of donations from members of various societies, and from others, and I have to formally inform the Institute of the bequest made by the late Mr. James Fergusson. The terms of the will are as follow:—"I bequeath to the Royal Institute of British Architects such works as they may select from among the architectural books in my library, not being duplicates of those already possessed by them." (The books, 140 in number, were exhibited on a table.)

Mr. Hansard (chairman of the Library Committee) drew attention to the fact that this bequest had been made under somewhat peculiar circumstances. Mr. Papworth and he, with the assistance of the Librarian, had gone through every book in Mr. Fergusson's library, choosing those which the Institute did not possess.

Mr. Charles Barry, F.S.A., wished to know whether it was the intention of the Council, and specially of the Library Committee, to record the name of the donor upon these valuable gifts? It was most desirable that this should be done, not only as a recognition of the value of the gift itself, but as an encouragement to those who were able, like Mr. Fergusson, to be more or less generous to the Library.

Mr. Hansard replied that a special book-plate would be designed and planted in each book. The Council had also decided to have a new book-case to contain these and other works which the Library might receive.

The President.—We can hardly exist as a useful institution without occasional donations of this sort. We have recorded this evening the gift of a singularly valuable addition, and I presume it will be your pleasure that we pass a vote of thanks to the executors of the late Mr. Fergusson, and the other donors of the works which the Secretary has announced.

The vote was passed by acclamation.

Mr. J. Macvicar Anderson.—Sir, it will be gratifying to the meeting, I am sure, to be informed of the appreciation with which the late Mr. Fergusson's memory is held in other

lands besides our own. I therefore crave your permission to read a letter we have received from the American Institute of Architects:—

"At an adjourned meeting of the Board of Trustees of the American Institute of Architects, held at its office in the Welles Building, 18, Broadway, New York, on the 21st of May, 1886, the following report was received and unanimously adopted.

(Signed) A. J. BLOOR,
Trustee and Secretary, *pro tem.*

'To the Board of Trustees of the American Institute of Architects.

Gentlemen,—Your committee nominated to prepare resolutions expressive of the loss sustained by the profession and the Institute in the death of their late Honorary Member, James Fergusson, the eminent and learned historian of architecture, would respectfully submit the following:—

The Board of Trustees of the American Institute of Architects in recording the decease of a late honorary member of the Institute, Mr. James Fergusson, F.R.S., M.R.A.S., F.R.I.B.A., &c., &c., desire to express their high estimate of his eminently valuable and productive labours in the field of historical architectural criticism, and of his profound and extended researches into the origin and development of architectural styles. His grand work on East Indian architecture stands unique, and will always be a mine of wealth for future investigators. His "History of Architecture," developed from his previously issued Handbook, forms the highest authority on the subject for English-speaking architectural students and connoisseurs, while these and his many other architectural writings, published during an active career of authorship of forty years, all attest the depth of his scholarship and his earnest devotion to the cause of good architecture,—a devotion which those who were fortunately brought into contact with the man found to be as sincere as it was enthusiastic. Much of the modern catholic and sympathetic appreciation of the beauties peculiar to each style is owing to his teaching, and the influence of his work is felt in all directions by the present generation of architects.

A most notable fact in connexion with Mr. Fergusson's long and highly honourable career is that he was not educated to architecture, either as a practitioner or an amateur, but to mercantile pursuits, and that he voluntarily gave up fine prospects in this direction for the sake of devoting himself to the disinterested study of architecture, and to the literary elaboration of the history of its form. The profession, while deeply mourning his loss, should feel grateful that he was yet spared to an advanced age, while retaining in its behalf, and in that of the cultured public, the full vigour and active use of his faculties to the end.

Resolved that the above be forwarded to the *American Architect*, and also to the Royal Institute of British Architects in London, for such publication as the latter may think proper. (Signed)

A. J. Bloor, } Committee.
P. L. Le Brun, }

Welles Building, 18, Broadway, New York,
May 21st, 1886.'"

Distinguished Visitors.

Mr. Anderson continued,—Sir, it is our custom at these meetings to introduce formally to you, as President of the Institute, any members who attend for the first time since their election. We are honoured to-night by the presence of a distinguished *confrère* from France, who, in the course of this evening's proceedings, will receive at our hands such honours as it is our happiness to ask him to accept. And we have amongst us a gentleman who happily unites in his own person the land of his education, *La belle France*, with the land of his achievements, America: I refer to Mr. Richard M. Hunt. Mr. Hunt's works are well known to most of you. He entered the École des Beaux-Arts in Paris as a student, and on his return he was offered the position of one of the Government Architects. This he declined, and he has since prosecuted a very extensive practice in the United States. It would ill become me to refer in his presence to his many large and notable works; I will only express the gratification it is to us, and I think it must be to himself, to have bestowed upon him the rank of an Hon. Corresponding member of the Royal Institute of British Architects.

Mr. Hunt (who met with a very cordial reception on his admission by the President) said:—Mr. Chairman and gentlemen, I have to thank you for the honour you have done me. All such honours, I know, are accompanied with corresponding obligations, and it will be my sincere endeavour and duty to perform them so that I may carry out the trust to your satisfaction. I did not expect to be called upon this evening, and was rather taken aback as I came into the room; but, at the same time, if you will allow me, I would express my sincere thanks for the universal kindness that has been shown by all my fellow colleagues and brother architects both in England and on the Continent. I must also express the sincere thanks of the whole confraternity in the United States for the expressions of regret and sympathy that have been made by this Institute on learning of the death of Mr. Richardson, which has been an immense loss to our country.

Mr. G. J. Martin (Government Architect of Bengal) was also admitted by the President.

Mr. R. Phené Spiers then read the following letter he had received from Mr. Henry Irving with regard to the late Mr. Richardson:—

"Lyceum Theatre.

Dear Sir,—It was with very deep regret that I heard of the death of poor Richardson. My acquaintance with him was necessarily limited, as our only opportunities of meeting were during my brief stay in Boston, but from the moment we met I am glad to say that we felt as friends. I bear in most pleasant remembrance an afternoon which I spent with him in his delightful house at Brookline. I was much struck with his great energy and grandness of purpose. A few such men in a generation mould the artistic destinies of a country, and it seemed to me that he grasped in the hollow of his strong hand two series of facts widely distant,—those concerning the needs, and those concerning the possibilities, of a marvellously growing land. He has built monuments of his power in his church at Boston, in Back Bay, which struck me with renewed admiration every time I saw it; in those beautiful arches of the State House at Albany; in his building at Cambridge; and in those colossal works for Pittsburg, on the drawings for which he was engaged when I visited him. But more even than these things was his work for the nation in the school which he was founding, by gathering round his own studio the young men of bright promise, whom I saw, and whose ability was being moulded to high endeavour by his enthusiasm. I most sincerely hope that this work will not lapse by his untimely death, but that it will be continued,—for, to my mind, its prosperity would be a national good. Need I say that my deepest sympathy is with Mrs. Richardson and their family in their affliction, as is that of each and all of their friends?—Believe me, dear sir, yours very faithfully, HENRY IRVING.

R. Phené Spiers, Esq."

Presentation of the Royal Gold Medal to M. Chas. Garnier, of Paris.

The President then said,—

Gentlemen,—We are met together this evening to perform an agreeable duty, the most important part of which is to present the Royal Gold Medal for Architecture, the gift of Her Most Gracious Majesty the Queen, to the chosen recipient for the year, M. Charles Garnier, whom we have the great satisfaction of seeing amongst us (applause).

Most, if not all, of the gentlemen I have now the honour to address are acquainted with the Opera House of Paris. Still it may not, on this occasion, be uninteresting to recall that grand work to our minds. None of our theatres at all approach it in magnitude or magnificence, for it has a

	Mètres.	Cube Mètres.
Superficial area of (37,317 English feet)	11,337 ...	—
And cubical contents of ...	—	428,660

Whilst the comparative area and cubical contents of the Opera Houses of Vienna, St. Petersburg, and Berlin are as follow:—

	Mètres.	Cube Mètres.
Opera House of Vienna ...	8,567 ...	222,777
" St. Petersburg	4,500 ...	114,288
" Berlin	1,891 ...	35,000

The number of seats the French Opera House contains is 2,156; the width of the façade is 70 mètres (230 English feet); the greatest width of building, 124 mètres (408 ft.); its height above the ground level equals 56 mètres (184 ft.); and from the foundation to the summit it attains the great height of 81 mètres 60 centimètres (266 ft.). I might give further particulars, such as the size of the magnificent staircase, of the *ante-foyer* and the *foyer*; of the splendour of decoration in marble and mosaics, in painting, in sculpture, in bronze; but my object is simply to call your attention to the real importance of this truly magnificent work, which, since its completion, has been accepted as the model for all similar monuments erected in Europe. There are others which, no doubt, vie with and even surpass it in costliness of material, such as the St. Isaac's Church at St. Petersburg, the Medici Chapel at Florence, but there are none which in my recollection combine so much artistic work with such costliness of material.

No less than fifteen eminent painters, fifty-six eminent sculptors, besides nineteen sculptors of ornament, were engaged on the external and internal decorations.

The construction of this great work occupied thirteen years, which, considering that the Bourse of Paris, a very much smaller building, occupied nineteen years, is but a short period for such a work. M. Garnier gave his entire and unremitting attention to it, and, aided by several zealous assistants, produced the prodigious number of more than 30,000 drawings (applause).

Gentlemen, it is M. Garnier's rare fortune to have been the architect of one of the grandest and most original buildings of our time, under circumstances which (having reference to the very rare occasions when our Government subsidises or undertakes works of public utility, but when all that with us emanates from private enterprise) do not occur in England. It has also been his good fortune to live and practise in a country,—in that great city which is aptly called the modern Athens, where art in all its branches is keenly appreciated by the public, and, moreover, is substantially acknowledged by the State,—where the national appreciation of operatic performances is evinced by the noble theatre which the liberality of his fellow countrymen has enabled him to erect.

There is also a reason for emphasising our welcome of M. Garnier. He comes to us in a high representative character, and perhaps on this account, gentlemen, I may be permitted to express your pleasure as well as my own at seeing here this evening Sir Frederick Leighton, P.R.A., our illustrious chief of the arts in this country. M. Garnier is not only a great architect, but this year, in France, he is the chief of the arts of painting, sculpture, architecture, engraving, and musical composition,—the President of one of the five academies which compose the Institut National de France. He represents and illustrates, in a practical as well as a moral capacity, an academic system older and more extended than our own, and he has profited by a method of education peculiar to the French people and eminently national,—a method, to say the least, which is more careful in its character and aims than is our own. A pupil in the *atelier* of Hippolyte Lebas, who was an Hon. Corr. Member of our body in 1835, M. Garnier was received as a student of the École des Beaux-Arts in 1842, and he obtained, at the early age of twenty-three, the *Grand Prix de Rome* for Architecture. Thereby he earned the right to be received for four or even five years at the Académie de France at Rome, as the Government student. During that period he was enabled to visit the principal cities of Italy, and to make a prolonged stay in Greece. His studies of ancient buildings and of their remains were duly sent to Paris and approved. In 1852 his admirable restoration, consisting of fourteen drawings, of the Temple of Jupiter Panhellenius at Egina, was finished, and it has since been published, at the cost of the French Government, in the great work entitled "Restaurations des Monuments Antiques par les Architectes Pensionnaires de l'Académie de France à Rome depuis 1788 jusqu'à nos Jours," and still in progress. Though he returned a short time afterwards to France, it was not until 1861, at the age of thirty-six, that he commenced the labours of his more mature professional life. Elected in 1874 one of the eight architect-academicians pertaining to the Académie des Beaux-Arts, he has been just called to the presidentship, it being this year the turn of the Section d'Architecture to preside over those of Painting, Sculpture, Engraving, and Musical Composition.

M. Garnier, Sir, having reference to your past career, to the fact that you obtained in your early years the "Grand Prix" for Architecture, that you have since distinguished yourself in Greece, Rome, and other parts of Italy, and that the great work of the Opera House at Paris was the honourable result of a double competition with other distinguished architects practising in your artistic city, and that you moreover fill the position of President of the Académie des Beaux-Arts: this Institute, having these facts before it, came to the conclusion that we could not more appropriately show our appreciation of your distinguished career, and of the great work you have carried out, than by recommending our Sovereign to confer this Medal upon you; and I am sure it must be gratifying to you to know that, in this honour, your name will be henceforth associated with the names of those of your countrymen who have been recipients of the Medal: with Jacques Ignace Hittorff, in 1855; Jean Baptiste Lesueur, in 1861; Eugène Emmanuel Viollet-le-Duc, in 1864; Charles Texier, in 1867; Joseph Louis Duc, in 1876; and the Marquis de Vogüé, in 1879,—all but the last-named being now deceased.

Sir, it remains for me to say, in placing this medal in your hand, that it affords us the greatest pleasure to welcome you here on so interesting an occasion as the present, and I esteem it a great privilege that, in virtue of my official position as President, I am permitted to present to you this medal, which, on the recommendation of this Institute, our most gracious

Sovereign, of her royal bounty, allows us annually to offer to some distinguished architect or man of science, of any country, who by his labours has tended to promote or facilitate the knowledge of architecture or the various branches of science connected therewith (applause).

And now, gentlemen, for myself, if I may still trespass a little longer on your attention, I will add that I have, from my youthful days, been a warm admirer of modern French architecture, particularly that of Paris, of which I have naturally seen most, and my study and appreciation of which has, I think, sensibly and beneficially influenced many of my own works. I have, moreover, very personal reasons which invest France with a sentimental interest for me; the best part of my early education was received at the Collège Henri IV. at Paris, and I have enjoyed, in that interesting land, the recreation of my middle life, visiting its provincial cities, studying its grand cathedrals and municipal buildings of the Middle Ages. It affords me, therefore, exceptional pleasure to welcome our *confrère* here this evening, not only on account of his honourable and dignified position as a distinguished artist, but also as a citizen of a country the genius of whose architects we admire, and with whom we sincerely wish to live on terms of brotherly friendship and mutual esteem, reciprocally communicating the particulars of our labours, and the results of our studies.

Before I sit down I ought to tell you that in the course of the day I have received a telegram from M. Bailly, President of the Société Centrale des Architectes, in Paris. Unfortunately, I have not brought it with me, but it was to this effect, —that M. Bailly regretted extremely that he was himself unable to be present on this very interesting occasion, but that representing him, M. Paul Sédille, whom we have the pleasure of seeing, and who is Vice-President of the Société Centrale, would be here this evening amongst us. M. Bailly also said that all the members of the Société Centrale most heartily congratulated their *confrère*, M. Garnier, on having been made the recipient of so honourable a distinction as that of the Gold Medal for architecture conferred by the Queen of England; and they wished him all joy and happiness in receiving that medal.

The President, having invested M. Garnier with the Gold Medal, amidst loud cheers,

Monsieur Charles Garnier, who, on rising to thank the Institute for its award, was greeted with renewed applause, said:—Monsieur le Président, Messieurs, et chers Collègues,—Mes émotions sont bien trop grandes pour me permettre de répondre dignement au discours si élogieux de notre honorable Président. Les paroles sympathiques que le Président a prononcées et la bienveillance qui m'a été témoignée par tous mes confrères me mettent presque dans l'impossibilité d'exprimer dans des termes assez dignes toute la sympathie qui a été éveillée dans mon esprit et toute la valeur que j'attache à la médaille d'or de sa Majesté la Reine dont ils m'ont honoré. Ainsi, si je ne dis pas toute la gratitude que je sens, c'est seulement parcequ'il y a des choses qui sont bien plus faciles à sentir au fond du cœur que d'exprimer par des paroles. Cependant, chers collègues, je vous prie de croire que ma gratitude est, comme j'espère, à la hauteur et de votre bienveillance et de la valeur de la grande médaille d'or que le Président vient de me décerner. Cette médaille se rattachante au nom de la Reine Victoria ainsi qu'à l'Institut Royal des Architectes Britanniques, est un honneur, au dessus de tout autre, le plus admirable et le plus enviable des distinctions. Personne ne conteste sa valeur, personne ne peut se méprendre sur sa signification. Pour ma part, je l'estime et je dois l'estimer, au dessus de tous les compliments qui m'ont été accordés. Elle n'est pas seulement un simple expression de bienveillance, mais elle vient d'un corps indépendent, qui n'a pas de parti pris et qui cherche celui qui a le plus de mérite, et qui paraît le plus digne. Les architectes ne sont pas comme les hommes politiques. Ils n'ont ni des portefeuilles à conserver ni des électeurs à considérer,—ils n'ont à écouter que leur consciences, et lorsqu'ils ont fait choix d'un de leur collègues pour un honneur, celui-ci a le droit d'être fier du choix. Laissez-moi, donc, mes chers collègues, être fier d'avoir été désigné par vous,—laissez-moi croire que votre décision a atteint le but que vous vous proposiez. Mais ce n'est pas moi seulement que votre résolution atteigne, elle s'étend plus haut et plus loin. Vous avez voulu choisir encore un architecte Français,—sans doute pour honorer la France aussi bien que son architecture,—mais sans considérer les exigences politiques et sans agir autrement que dans les intérêts de l'art, que vous avez voulu soutenir de votre grande autorité. C'est ainsi que votre résolution a été comprise par l'Institut de France et par la Société Centrale des Architectes et qu'il est considéré dans mon pays extrèmement important de gagner ce prix. Voici pourquoi votre médaille d'or est tant respectée, tant désirée. Il me semble que l'appréciation que votre médaille commande à l'étranger doit vous être agréable, et doit donner à elle une valeur toute particulière. N'est-ce pas la grandeur de l'âme du donateur qui donne une valeur supérieure à ce qu'il offre? Je ne saurai donner jamais une trop grande place dans mon estime à la distinction que vous m'avez conféré, car le plus il me paraît précieux le plus il marque mon respect pour le corps qui me l'a décerné. Cependant ce sont les faits même qui parlent. Les applaudissements qui ont été accordés en France à votre décision sont bien certainement l'expression de la gratitude des architectes de la France faite aux architectes Anglais. C'est que les artistes des deux pays se sont réunis dans une fraternité cordiale (applause), et lorsque je vous offre l'expression de ma gratitude je remplis également une mission de la part de mes compatriotes.

Mais il y a deux autres raisons, celles-ci spéciales, qui me font apprécier d'une manière particulière l'honneur que vous m'avez accordé. Il y a bien long-temps lorsque je fus de retour de Rome, après mon séjour comme étudiant du Villa Medici, et, comme il arrivait souvent à ce temps-là, je revint pauvre, sans ouvrage et presque sans espoir d'en avoir bientôt. J'étais par conséquent dans l'embarras. En attendant, sa Majesté la Reine Victoria est venue rendre visite à Paris. Un grand bal fût donné en son honneur à l'Hôtel de Ville, et le Préfet visitat tous les salons. Voulant offrir à sa Majesté un souvenir de cette soirée, M. le Préfet désirait faire faire un grand album contenant des vues de tous les salons, les galeries, et les salles du bâtiment. Je fus recommandé, et puisque alors je maniai pas trop mal les aquarelles j'ai reçu la commission de faire deux de ces vues. Vous pouvez vous figurer combien j'étais enchanté de cette bonne chance qui me rapportait le premier argent que j'avais gagné depuis mon retour. Je n'ai jamais oublié cette circonstance. Je considérait (sans l'autorité de sa Majesté, bien entendu) la Reine de votre pays comme mon premier client, ou du moins la cause de ma première clientèle. Il me paraît alors que c'est, en quelque sorte, à sa Majesté que je dois le succès que j'ai pu obtenir depuis dans notre profession.

Plus tard, en 1867 j'ai reçu inopinément une lettre, signé par feu Mr. le Professeur Donaldson, conçue en ces termes:—"Les membres de l'Institut Royal des Architectes Britanniques se sont honorés en vous nommant membre correspondant," &c. Cette manière de conférer une faveur me paraissait bien courtoise, et la formule me semble bien digne d'être retenue en mémoire. Je fut non moins charmé que surpris que l'on ait pu penser à moi dans un pays étranger. Depuis ce temps-là j'ai été nommé membre de beaucoup d'autres académies, mais, sans vouloir mépriser la valeur de ces nouveaux titres, c'est toujours le premier honneur,—celui que votre Institut m'a conféré, qui m'est resté le plus cher et le plus précieux. Ainsi, le premier argent que je gagnais et mes premiers honneurs viennent de vous. On dirait presque que vous vous êtes chargés de moi, et que, une fois la voie ouverte, vous vouliez me conduire jusqu'au bout. À tout ceci je dois ajouter la réception cordiale d'aujourd'hui, où vous m'avez traité pas seulement comme un confrère, mais comme un ami. Ceci me va droit au cœur (applause).

Je ne sais pas si ma carrière d'architecte devait terminer ou s'il me serait donné de me dévouer encore une fois à mon art, mais si, après les bâtiments que j'ai construit, j'avais à construire un autre, il me semble que je serais d'autant plus encouragé de faire de mon mieux, que j'aurais à me montrer encore plus digne de l'honneur que vous m'avez accordé, et à agrandir mes idées, afin que la médaille d'or de sa Majesté la Reine Victoria ne perde rien de l'estimation y rattachante, en tombant dans des mains défaillantes.

Mes chers confrères, je vous prie de pardonner ce discours, un peu long peut-être, pour vous qui l'ont entendu, mais trop court pour me laisser exprimer toutes mes reconnaissances.

Monsieur Garnier resumed his seat amidst loud and continued applause.

Sir Frederick Leighton, P.R.A., then rose, and said,—I fear, Mr. Chairman, it may seem presumptuous, or even almost impertinent, in an individual to whom, in your excellent address, you alluded incidentally, but in too indulgent terms, to rise to speak, however briefly, on the occasion of a ceremony, of which I am only one of very many spectators, and on the subject of the award of a medal, in determining which I had neither part nor share. But I have been given to understand, sir, that it was your wish, and your wish here is my command, and I do it. Well, sir, I stand here in the position of one who owes a double allegiance; I owe allegiance, first, to you as the respected President of a society of which I am a member; I owe allegiance also to the famous architect, on whom all eyes are turned this evening, and who, as you have been reminded, is at this time President of that section of the Institute of France of which it is my great pride to be an Associate. And, indeed, I rejoice to have this opportunity of proffering my loyal respect to one who well fills a position so conspicuous. Well, then, sir, since you have permitted me to express an opinion on the subject before you to-night, I will venture to say that this Institute has done well in recommending her Majesty the Queen to confer this special distinction upon the highly-gifted architect of the Grand Opera House of Paris. It is not for me here to rehearse his many claims to this distinction, in respect of his works, for this has been done, and exhaustively done, by your President. He has himself, with native grace and eloquence, expressed his sense of the honour which has been conferred on him by his comrades beyond the sea, and you, I venture to say, have added a worthy name to the long and distinguished muster-roll of this Institute (applause). But there is in this award more, I think, than a tribute of respect to a considerable personality, and this, sir, you foreshadowed in the closing passages of your address; and it was also referred to in the eloquent words of M. Garnier himself. For, it seems to me, you have wished to express that deep debt under which all the world of art is laid by the genius of the great people to which M. Garnier belongs (applause). That debt is, I think, patent over the whole field of art, but nowhere, perhaps, more specially manifest than in the field of architecture. If you consider the inexhaustible profusion, the endless variety, with which the builder's art has adorned the sunny breadths of that favoured land, whether you turn to their civil architecture or to their ecclesiastical architecture; whether you consider that phase of art which, in the South and in the West of France reveals to us a Latin severity and sobriety linked with a Celtic fire; or whether, further in the North, you observe that superb evolution of the French spirit which during three centuries lighted up Mediæval Europe; whether you consider the ornate stateliness and elegance of the *châteaux* of the Loire, or the regal splendour of the buildings of the *Grande Siècle*, you will feel how vast is the fund of wealth which has been poured into the common treasury of this singularly brilliant people (applause). Gentlemen, I am able to say that no one in this room can join with a deeper conviction of this, and with more grateful impulse, in the honour which you have paid to French art, in the person of one of its foremost representatives. In conclusion, Sir F. Leighton turned to M. Garnier, and addressed him as follows:—Et vous, cher collègue, et très honoré Président, souffrez que je joigne mes félicitations personnelles et bien chaleureuses aux paroles officielles que vient de prononcer le Président, au sujêt d'un honneur qui rejaillit sur ceux qui le décernent aussi bien que sur vous qui le recevez (loud applause).

Provincial Visitors.

Mr. Macvicar Anderson.—It is somewhat galling to have to come down from these agreeable proceedings to the everyday humdrum of ordinary business, but we have a certain amount of work to get through to-night, and I must ask your attention to it. Before proceeding to the ballot, I should like the meeting to know that the individual members present at this meeting are of a highly representative character. It is our wish, and we are endeavour-

ing now, so far as we possibly can, to unite the members of our profession throughout the country by a system of federation. We have a scheme in contemplation, which will be duly submitted to you; but my object now is simply to intimate that we have the honour and pleasure of receiving here to-night the following gentlemen, as representatives of several professional societies:—Mr. Thomas Worthington, as representing the Manchester Society of Architects; Mr. G. Washington Browne, as representing the Edinburgh Architectural Association; Mr. James Sellars, as representing the Glasgow Institute of Architects; Mr. G. G. Hoskins, as representing the Northern Architectural Association; Mr. G. E. Grayson, as representing the Liverpool Architectural Society; Mr. J. Wreghitt Connon, as representing the Leeds and Yorkshire Architectural Society; Mr. J. B. Everard, as representing the Leicester and Leicestershire Society of Architects; Mr. A. Nelson Bromley, representing the Nottingham Architectural Association; Mr. F. B. Osborn, representing the Birmingham Architectural Association; and Mr. J. A. Gotch, President of the Architectural Association of London. These gentlemen have not yet attained to the distinguished eminence of M. Garnier, but they are all men who are distinguished in their own neighbourhoods and spheres, and it is with very great pleasure we welcome them here to-night.

Election of New Members.

On the motion of Mr. Charles Barry, seconded by Mr. Penrose, M.A., the following gentlemen were elected Hon. and Corresponding Members of the Institute, viz., Herr Julius Carl Raschdorff, architect, Professor of Architecture at the Royal Technical High School of Berlin; and M. Paul Sédille, Architect, Vice-President of the Société Centrale des Architectes, Paris.

M. Paul Sédille, who was applauded on rising, then addressed the meeting in French. He said:—

Je regrette vivement, Messieurs, de ne pas pouvoir exprimer en Anglais ce que je sens en ce-moment-ci. Heureusement, beaucoup d'entre vos membres comprennent le Français et ainsi je puis peut-être me permettre de vous parler Français comme aux Français. Je ne sais pas, Messieurs, si, appelé comme de suis, à représenter la Société Centrale des Architectes, cette société n'aura pas pu être représenté auprès de l'Institut Royal par un membre plus digne que moi, mais je suis certain qu'elle n'aura jamais de représentant animé d'un plus grand désir de voir avancer mon art dans l'Angleterre. (Applause.)

Six Fellows, twenty-two Associates, and three Honorary Associates were also declared to be duly elected.

Other Medals and Prizes.

The President then presented the various prizes to the students and others who had won them.

The Tite Prize of 30*l.* and a certificate was awarded to Mr. Benjamin Priestley Shires. The subject was a School of Medicine and Surgery, and there were six competitors. In the same competition Mr. Alexander Nisbet Paterson, M.A., of Glasgow, was awarded a Medal of Merit; and Mr. Everard William Leeson, of Oldham, a Certificate of Honour.

The Grissell Gold Medal and Ten Guineas, a prize which has not been awarded for three years, was gained by Mr. Alfred Arthur Cox, Associate, the subject being the central hall of a market of iron construction.

For *The Soane Medallion* (with 50*l.* to be afterwards paid under the usual conditions) there were sixteen competitors. The medallion was won by Mr. Arthur Needham Wilson, of Snaresbrook, Essex. The President, in presenting this prize, said that the drawings were very meritorious and picturesque, but Sir John Soane could never have dreamed that his Medallion would have produced a style so decidedly different from what he himself practised. Still, had he been alive he would doubtless have greatly rejoiced to see what strides had taken place in the knowledge of Mediæval architecture since his time. [In the same competition a Medal of Merit and ten guineas were awarded to Mr. John Henry Curry, Associate, of Sutton, Surrey; a Medal of Merit to Mr. William Henry Bidlake, M.A. (Pugin Student, 1885); and a Certificate of Honour to Mr. Robert Weir Schultz.]

The *Institute Medal* and Ten Guineas, for measured drawings, elicited seven sets of drawings from the same number of competitors. Awarded to Mr. Edmund Harold Sedding.

The *Institute Medal* and Five Guineas were won by Mr. Arnold Bidlake Mitchell (Soane Medallist, 1885); a Medal of Merit being awarded to Mr. Eustace Lauriston Conder, of Parliament-street; and a Certificate of Honour to Mr. Sidney Howard Barnsley, of Bromley, Kent.

The *Institute Medal* and Twenty-five Guineas for the best Essay on "Pediments and Gables," were awarded to Mr. Paul Waterhouse, a Medal of Merit being given to Mr. William Thomas Oldrieve, of Edinburgh (Holder of the Godwin Bursary, 1886). Ten essays altogether were sent in, three of them being specially good.

The President then declared the session adjourned until the first Monday of November, and the proceedings terminated.

Illustrations.

"THE PEOPLE'S PALACE" FOR EAST LONDON.

WE give a view and plan of this important building, the foundation-stone of which is to be laid by the Prince of Wales on Monday next. The site consists of about five acres, and has been bought for 22,000*l.* from the Drapers' Company. The design for the building has been prepared by Mr. E. R. Robson, F.S.A., F.R.I.B.A., and when erected, the "Palace" will form a notable addition to the buildings of the East End and, indeed, of London at large. It may be mentioned, *en passant*, that the design exhibited by Mr. Robson amongst the architectural drawings in the present Academy exhibition, and of which we spoke a few weeks ago (see p. 772, *ante*), is not the one that is intended to be carried out; it was given up as too costly. The main outline of the building about to be commenced, and which will stand some 50 ft. back from the Mile End-road, partakes, as will be seen by our illustration, somewhat of an Oriental character, though the details are Renaissance in feeling. The building externally will be of stock brick with red edgings, Portland stone of the best description being used for columns, arches, pediments, &c. The chief features towards the main thoroughfare will be the semicircular portico; the two minarets, capped with gilded cupolas; and the dome. The latter will cover a large rotunda, which will constitute the entrance-hall of the Palace. Arrangements will be made for heating this covered space in the winter, and it is intended to serve as a playground for children in the day time throughout the year, while in the evening it is to serve as a sort of common-room in which those who choose may sit and chat and smoke their pipes. Opening from the rear of this large circular vestibule will be "The Queen's Hall," which will be about the size of St. James's Hall, Piccadilly. This will be the central feature of the scheme, and the "foundation-stone" about to be laid will form part of one of its walls. This hall will be used for several purposes, such as concerts, band performances, and assemblies; it will also be used as a large club-room, in which people may meet for talk and refreshment. Beyond "The Queen's Hall" will be a library and reading-room, while to the right of it will be a series of workshops and lecture-rooms, constituting a technical school for instruction in various handicrafts, somewhat on the principle of those established by Mr. Quintin Hogg at the old Polytechnic Institution, but with the additional advantages afforded by the fact that at "The People's Palace" the lecture-rooms and workshops will be specially planned and constructed to serve their purpose, and will be provided with the most suitable fittings, appliances, and plant. To the left of "The Queen's Hall" will be the cookery schools, a restaurant, and a hall somewhat smaller than Prince's Hall, Piccadilly; this smaller hall, it is suggested, may serve, among other purposes, for an art school. The inner end of the great hall ("The Queen's Hall") is to open into a large winter garden, — a great space which is to be covered in with glass, and adorned with flower-beds and sub-tropical trees and plants, arrangements being made for keeping it at the necessary temperature. On the left of the main building, and detached from it, will be warm and cold swimming-baths, and well-appointed gymnasia for men and women. The plan also provides commodious rooms for cycling and cricket clubs, &c., trade associations, and small social gatherings of various kinds. Meanwhile, of the five acres of ground purchased by the Beaumont Trustees, enough (3½ acres) will remain uncovered to permit of some 5,000 persons disporting themselves at the same time. The amount required to carry out the scheme (including the cost of site) is 100,000*l.*, of which £75,000 has now been subscribed or promised. The Drapers' Company has given 20,000*l.* We shall watch with much interest the development of the scheme, in furtherance of which Sir Edmund Currie, Lord Rosebery, Mr. Brownlow, and the East and West India Dock Company have rendered valuable aid.

It should be observed that the plan here given, though representing in the main what will be carried out, is still to be regarded as "under revision," and is not the final and completed form.

THE NEW SORBONNE, PARIS.

WE give an elevation of the principal façade, forming one end of this great block of building, concerning which further particulars will be found in a separate article.

We regret that the elevation has been sent to us from Paris without any scale, a deficiency which, of course, we are unable to supply.

THE RATH-HAUS, LIMBURG-ON-THE-LAHN, AND THE THREE CROWNS INN, WURZBURG.

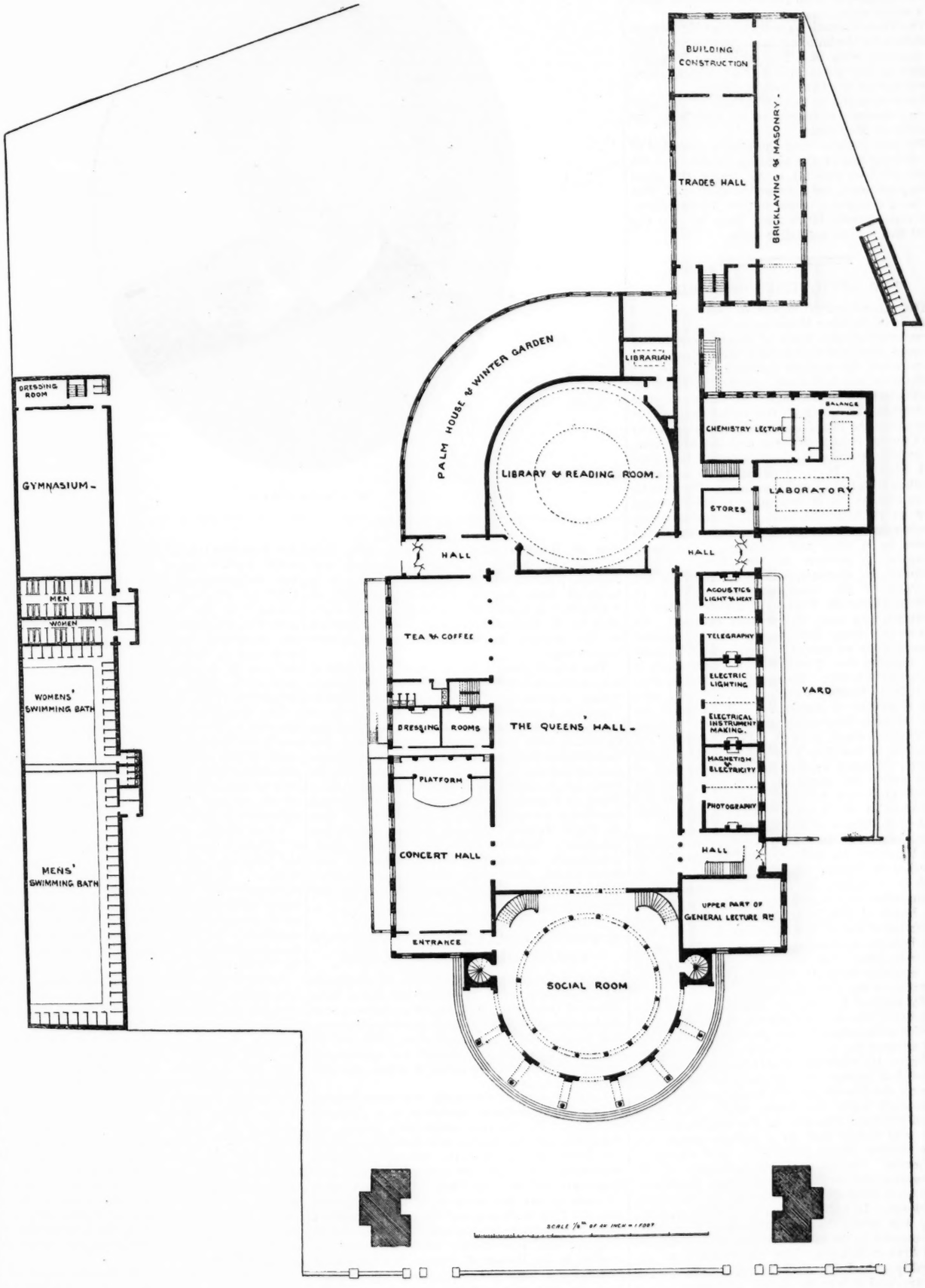
THE two sketches which we publish are examples of the picturesque style of German domestic architecture which came into use at the close of the sixteenth century, and which forms the link between the old Gothic style and the more "correct" revised Classical. This kind of architecture has suffered more than any other by modern "improvements," and in a few years scarcely an example of it will have escaped: this is to be greatly regretted, because it not only delights the artist with its quaintness and picturesqueness, but really offers valuable hints to the architect; the little bow-window, for instance, of the Three Crowns Inn, though exceedingly plain, has a remarkably original appearance; the treatment of the corbel which supports it is very uncommon; it is as plain as it could possibly be, and yet has a remarkably good effect, and would be a very pleasing feature to introduce in a country house. The house next to the Three Crowns is a baker's shop, and shows an arrangement which, we think, is peculiar to this part of Germany. The stall is an erection which very much resembles a stone altar, over which projects a kind of wooden canopy, or hood, covered with slate; the resemblance to an altar is all the more remarkable on grand festival days, when these stone stalls are covered with a white cloth, and adorned with a pair of candles and a crucifix. One never enters the shop to purchase the bread, but it is exposed for sale upon the slab; we have no doubt that this custom is one of very considerable antiquity, but is now being given up, as are all the links which bind the Germany of the present to that of the "Middle Ages." The little church shown in the same view is called the Hofspital Kirche. It is a poor example of the very latest Gothic, with a Corinthian portico added in later times; it contains nothing remarkable except a curious piece of sculpture in wood, representing the patron saints of Franconia, executed by Tilman Riemenschneider about the year 1500.

The Rath-haus at Limburg is a very quaint and irregular structure, the earliest portion of which dates from about the middle of the sixteenth century, and it is not the least picturesque of the old buildings in that curious town.

H. W. B.

SYNAGOGUE, RUE DE LA VICTOIRE, PARIS.

THIS is an interior view of the large Synagogue, designed by M. Aldrophe, which was visited the week before last by the Congress of French Architects, and which was described at some length in our article on the Congress last week (See p. 877, *ante*).



"THE PEOPLE'S PALACE" FOR EAST LONDON.—PLAN.

SUNDERLAND MUNICIPAL BUILDINGS.

WE give this week an elevation and section of the design by Mr. Brightwen Binyon, which received the first premium in the recent competition, together with plans of two of the floors to a small scale.

The Town Council have appointed Mr. Binyon architect for the building, and commissioned him to proceed with it. The variations from the design as first drawn will be very slight, which is not always the case in competitions.

Some remarks on this and others of the competing designs appeared in an article in the *Builder* of May 29th.

We may observe that the return elevation of the shorter side of the building (which is at the angle of two streets) is so nearly the same design returned, only somewhat shortened, that we have thought it better to give the one elevation on a pretty large scale than to give the front and side on a smaller scale.

THE ANTIQUITIES OF PARIS.

THE second annual report of the Society of Friends of Parisian Monuments,* in addition to a summary of the work of the Society during the past year, contains several interesting notes contributed by various members on Parisian antiquities, and is further enriched by some remarkably good engravings. M. Charles Sellier contributes an essay on the Hôtel Salé, otherwise called the Hôtel de Juigné, recently used as the Central School of Arts and Manufactures, of which we gave a short account last year (vol. xlviii., p. 161). This fine old mansion, which is situate in Rue Thorigny, is offered to be let or sold, and it is impossible to predict what may be its ultimate fate. It contains a very handsome staircase, which is illustrated in the report by a plan and elevation. The house occupies a portion of the farm of the Hospital St. Gervais, which belonged to the Convent of St. Anastasia, who sold it in 1656 to Aubert de Fontenay, a rich farmer of Customs, who built the present mansion. As Fontenay's large fortune was chiefly derived from a duty on salt, the populace nicknamed his mansion the Hôtel Salé, a name which it retains to this day. Fontenay sold the mansion to Jean le Camus, secretary to the king, who was Governor of Auvergne, and occupied the post of civil lieutenant of the Châtelet from 1670 till his death in 1710. After his death the mansion in the Rue Thorigny remained in his family, it being marked in Turgot's plan of 1739 under the name of the family, and the Royal Almanack for 1746 mentions it as the residence of M. Nicolas le Camus, first president of the Court of Assistants.

The hôtel was for some years the residence of the Venetian ambassador, and afterwards of Marshal de Villeroi, the tutor of Louis XV.; in 1763 it is called, on Deharme's plan, Hôtel Chameville, and eventually, having passed into the hands of the Juigné family, it became the residence of one of the members of this family, who became Archbishop of Paris in 1781, about the same time that another member acquired the mansion formerly belonging to the Duc de Mazarin on the Quai Malaquais.

Monsigneur Leclerc de Juigné, who was a member of the States General, had his carriage riddled with stones by the populace, because he had advised the king to resist the Revolution by force. He was compelled to emigrate, and the Hôtel Salé became the property of the nation, During the Convention the house was used as a temporary store for books which had been saved from the libraries in the neighbourhood, and was finally sold to a private person for four million francs (160,000*l.*), paid chiefly in assignats. It is now the property of M. Roussilhe, the nephew of the last purchaser, who let it during the Restoration for university purposes. In 1829 the Central School of Arts, &c., was established and remained here until its removal to the new buildings in the Quartier des Arts et Métiers. The Hôtel would be admirably suited for a museum, a school, or a library, and it is to be hoped that some means may be found for adapting it to one of these purposes.

Attention is drawn to another interesting mansion, the Hôtel de Rassus, Rue Visconti, which is threatened by the proposed continuation of Rue de Rennes. It was here that Racine and Adrienne Lecouvreur died, and Mdlles. Clairon and Champmeslé lived. It is believed that Racine wrote his tragedy of "Athalie" in a part of the building now occupied by M. Mario Proth, and Voltaire carried to the portico the dead body of Adrienne Lecouvreur.

The Report gives a list of mansions worthy of note with a view to their classification and preservation. Among them may be named the Hôtel la Vieuville, Rue Saint Paul No. 2, brick and stone front, painted beams,—rooms next the Quai des Célestins, have ornamented ceilings; Rue des Lions-Saint-Paul, No. 13, bas-relief on staircase, painted ceiling in boudoir; Hôtel Lambert, île Saint Louis, paintings by Lebrun, Lesueur, &c.; Hôtel de Pimodan or de Lauzun, île Saint-Louis, handsome rooms; Hôtel Scipion-Sardini, Rue du Fer-à-Moulin, internal court, terra-cotta bas-relief; Hôtel Colbert, late Rue des Rats, remarkable seventeenth-century work; Rue Saint-André des Arts, Renaissance fronts; Hôtel Fieubet (École Massillon), Quai des Célestins.

* Bulletin de la Société des Amis des Monuments Parisiens. Année 1885. Numéro 2.

M. Charles Garnier.

M. CHARLES GARNIER, THE INSTITUTE ROYAL GOLD MEDALLIST, 1886.

JEAN LOUIS CHARLES GARNIER, of whom we give a portrait,* and on whom the Royal Gold Medal of the Institute of British Architects was conferred on Monday last amid much enthusiasm, was born on the 6th of November, 1825, and is, therefore, 60 years old, though his appearance conveys the idea of his being a much younger man.

In spite of his decidedly southern-looking physique, the eminent architect is a Parisian *pur sang*. He showed, when very young, remarkable artistic talent, and entered, in 1842, the École des Beaux-Arts, where he studied successively in the *ateliers* of Léveil and Hippolyte Lébas. In 1848 his design for a "Conservatoire des Arts et Métiers" gained him the Prix de Rome, and the young architect turned to account his sojourn of some years at Rome to send successively his very remarkable studies on the Forum of Trajan, the Temple of Vesta, the Temple of Jupiter Serapis at Pozzuolano, and the polychromatic restoration of the Temple of Jupiter Panhellenius.

M. Garnier passed almost the whole of the year 1853 in the kingdom of Naples and Sicily, in the preparation of a work on the restoration of the Angevine tombs and monuments there. This work, commissioned by the Duc de Luynes, has, unfortunately, never been published. In 1857 he obtained a "Médaille de Troisième Classe" at the *Salon*, and, after some years passed in unostentatious work in the service of the Municipal Administration, during which he took part in the restoration of the Tour St. Jacques la Boucherie, he appeared as a competitor, in 1861, in the competition for the rebuilding of the Opera House.

The design of M. Garnier was unanimously adopted by the jury, and its author became at one bound a celebrity. Thanks to the encouragement given by the Imperial Government, and the liberal sums placed at his disposal, he was able to secure the assistance of the most illustrious artists, and to employ the richest materials in which to realise his creation.

After having, at the *Salon* of 1863, obtained a "Médaille de Première Classe," he received the following year the Cross of the Legion of Honour. In 1861 he had already been named Honorary and Corresponding Member of the Royal Institute of British Architects, and sixteen other foreign academies count him among their members. In 1874 he was elected Member of the Académie des Beaux-Arts, as successor to M. Victor Baltard.

In 1875 took place the inauguration of the new Opera House, on January 5th, on which occasion its architect was promoted to be an officer of the Legion of Honour.

Since that day, which was the crowning of the work to which he had devoted his whole care and thoughts for fourteen years, the eminent architect has directed the construction of the Nice Theatre and edited the monograph of the Opera House. He is now occupying much of his leisure time in defending, at the head of the "Société des Amis des Monuments Parisiens," the remains of old Paris against the attacks of official demolishers, and in giving his active assistance to the different artistic undertakings of the State and the Municipality of Paris. Since the funeral of Victor Hugo, he has been commissioned by the Government to build the catafalque of the great poet, under the Arc de l'Étoile.

It may be added that M. Garnier is not only an artist of great ability, but a learned and clever writer, with a style full of humour, and his facile and original pen has been often engaged in critical reviews. His "Étude sur la Construction théatrale," published in 1871, is a didactic work of the first order, and as such has obtained a legitimate success in the world of art, both in his own and in other countries.

* Reproduced, by permission, from a photograph by M. Eugène Piron, photographer to the Institut, Boulevard Saint Germain, Paris.

The Peoples

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MR. E. R. ROBSON, F.S.A.

C. F. Kell Photo-Lith. & Printer

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N, F.S.A. ARCHITECT.

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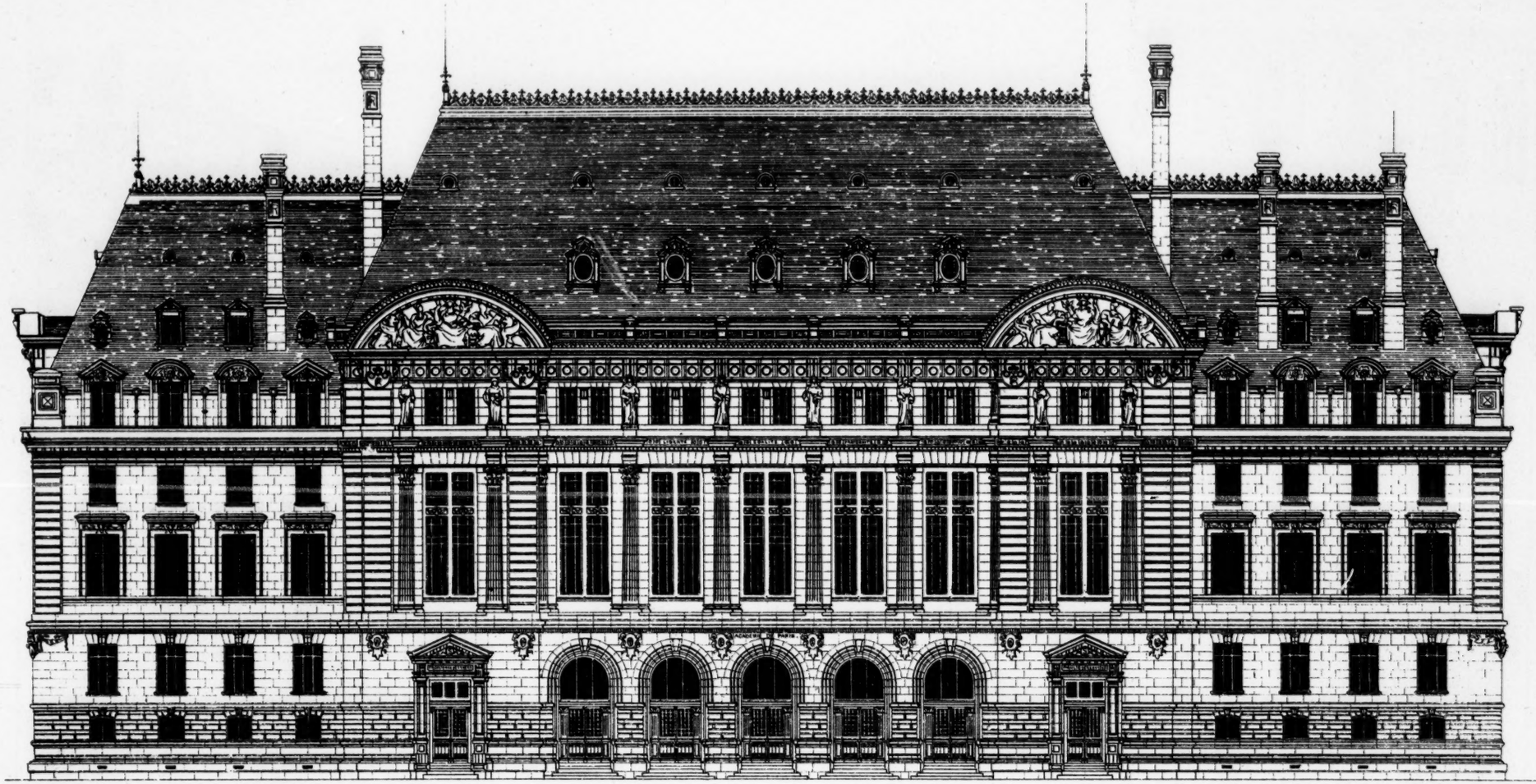
B. Furnival St Holborn, London, E.C.



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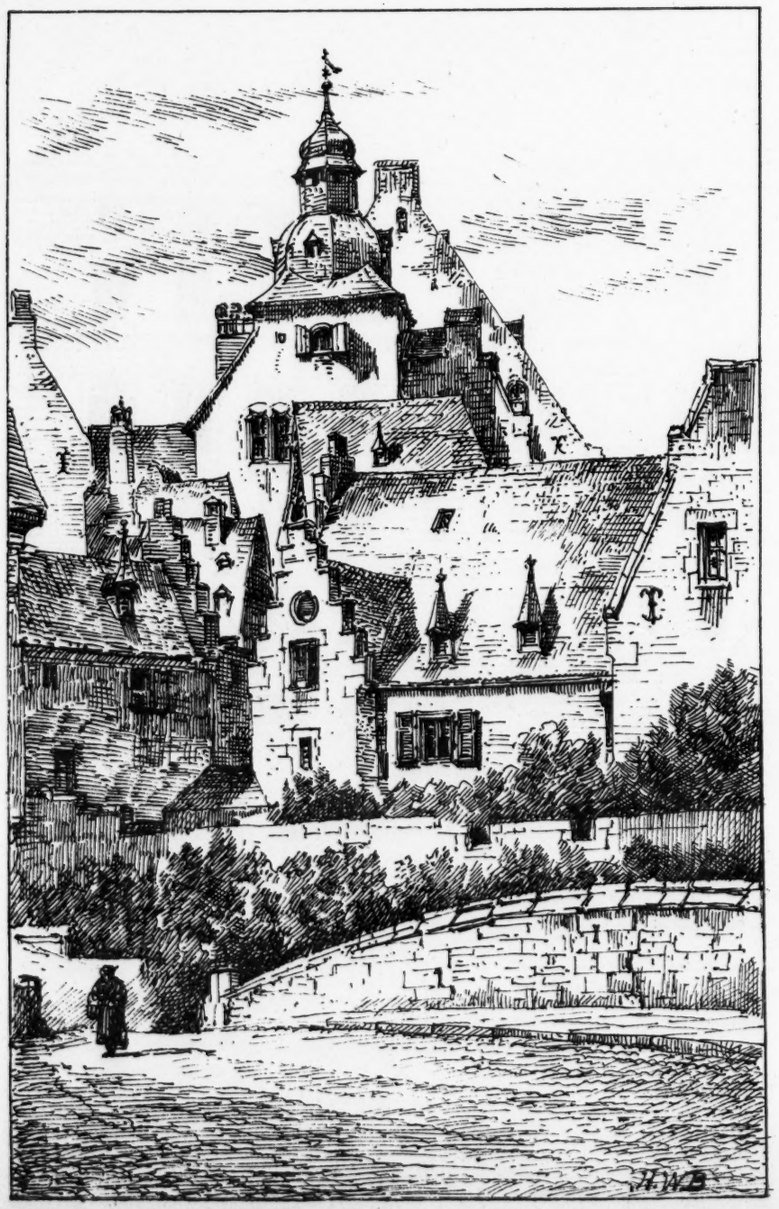
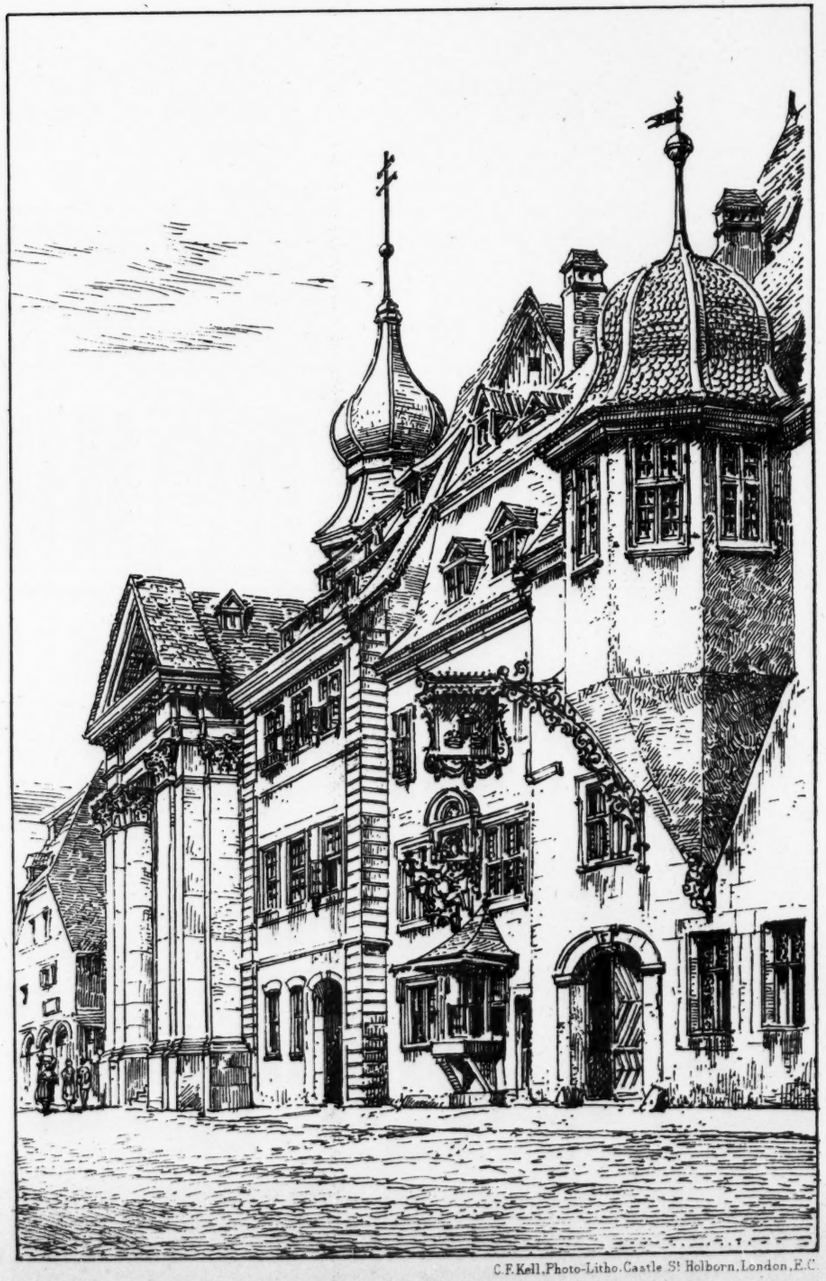
THE NEW SORBONNE, PARIS. M. PAUL NENOT, ARCHITECT.

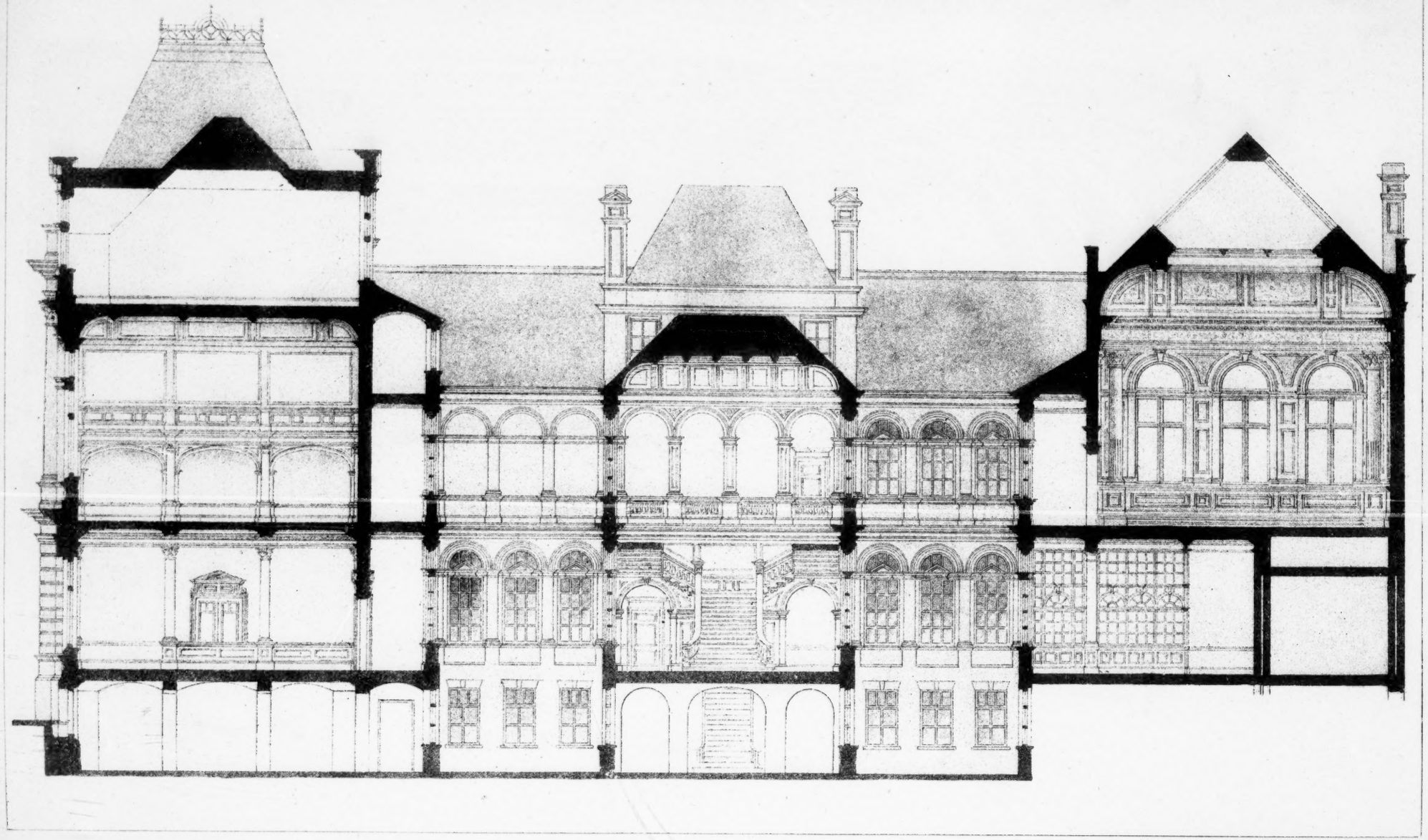


THE RATHHAUS, LIMBURG.



C.F.Kell, Photo-Litho. Castle St Holborn, London, E.C.

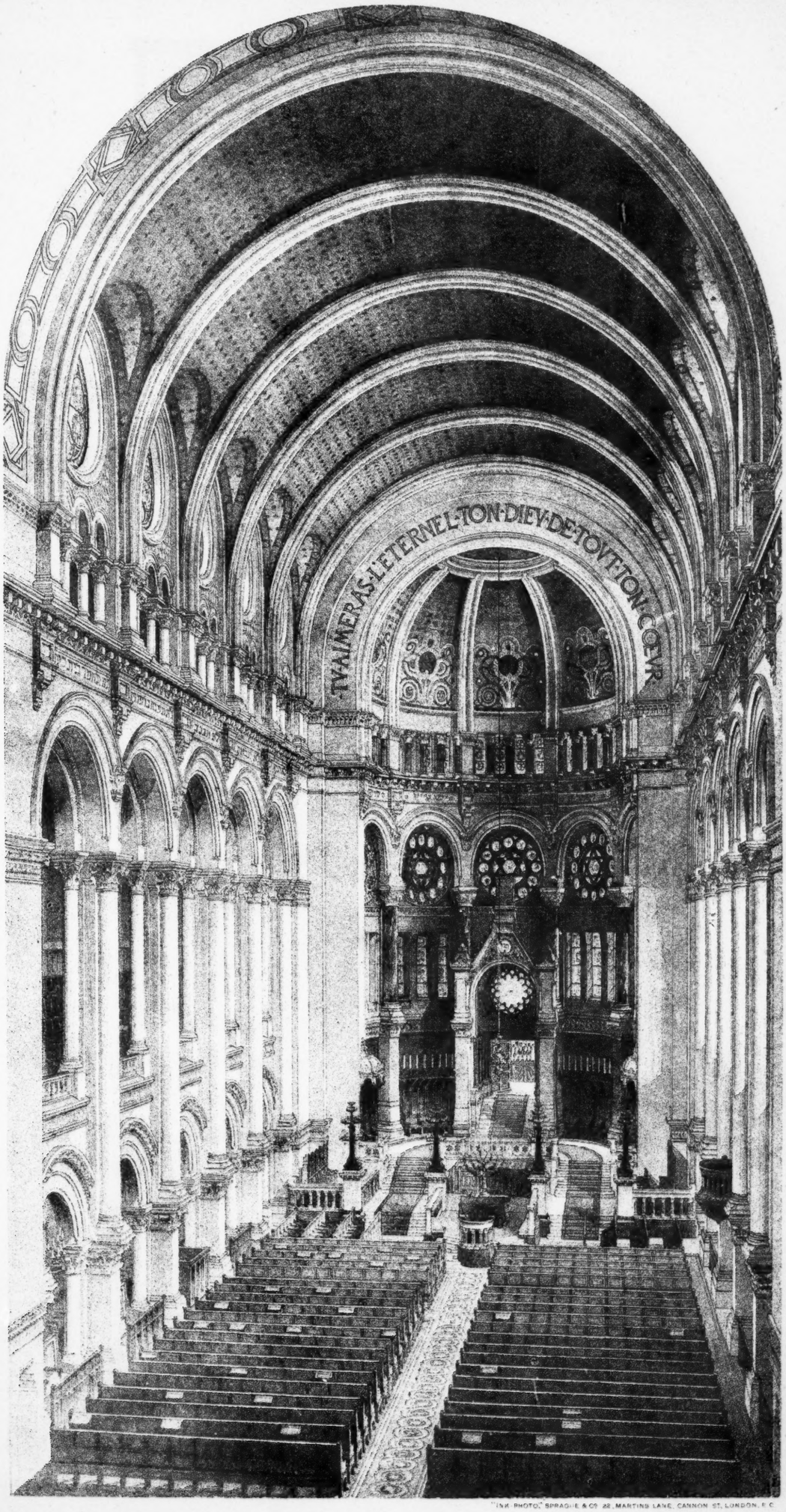
"THE THREE CROWNS," WURZBURG.



"INK-PHOTO," SPRAGUE & Co 22, MARTINS LANE, CANNON ST, LONDON, E.C.

SELECTED DESIGN FOR SUNDERLAND MUNICIPAL BUILDINGS.—Mr. Brightwen Binyon, A.R.I.B.A., Architect.

LONGITUDINAL SECTION.



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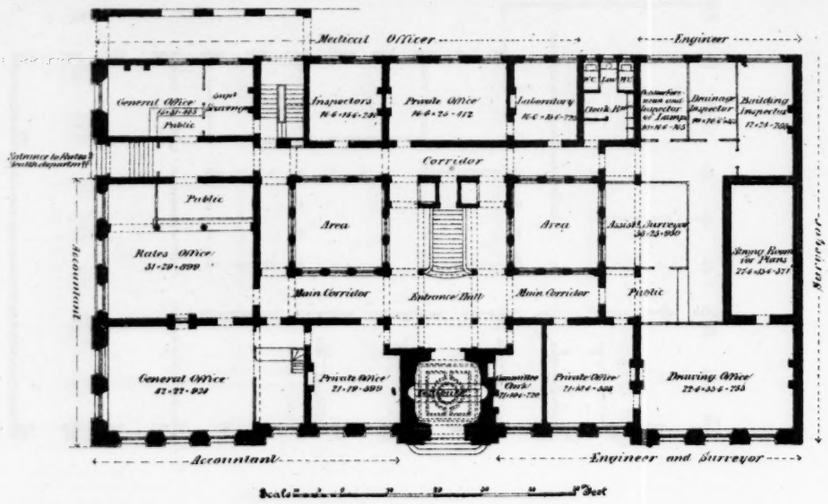
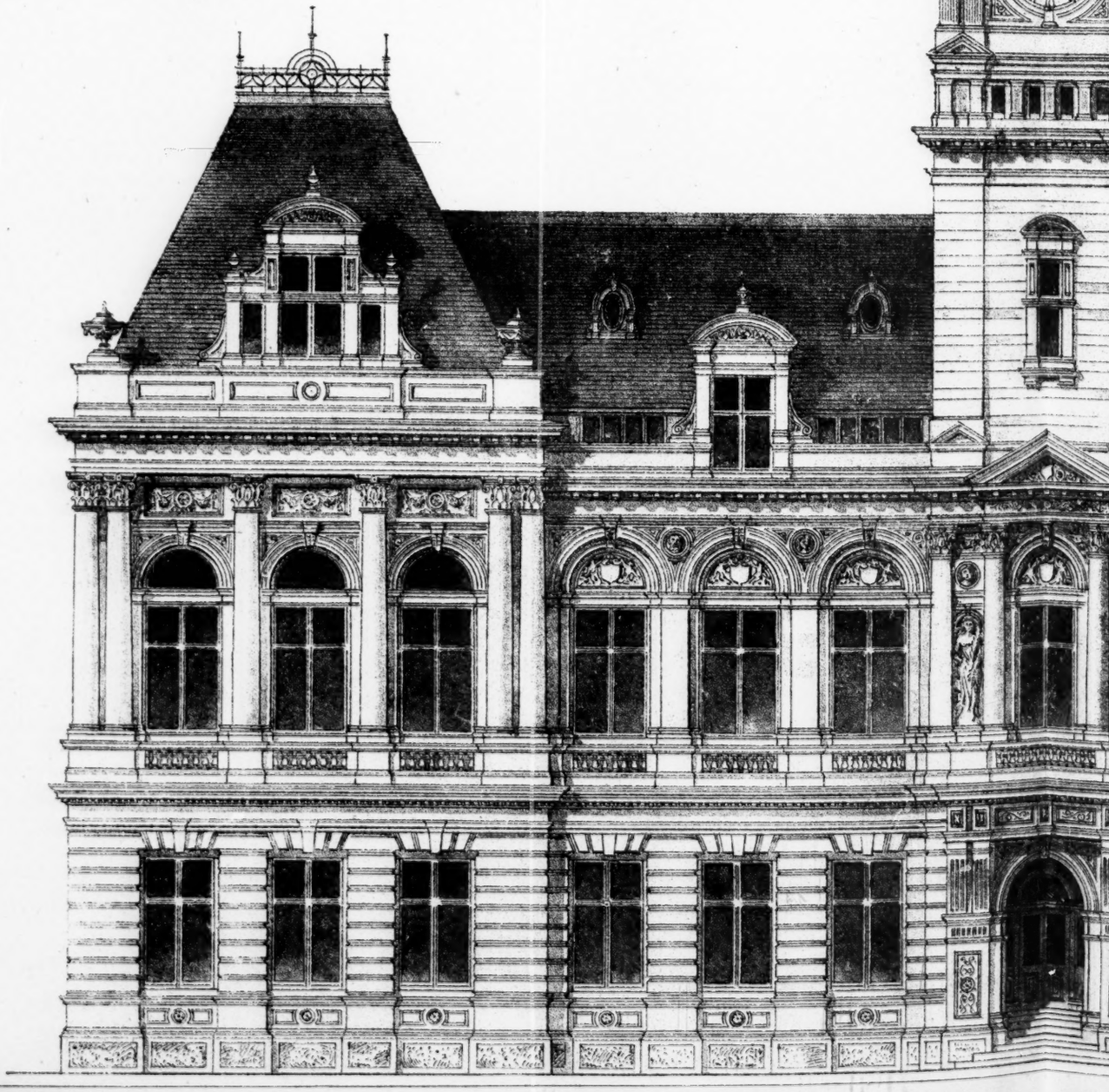
INTERIOR OF SYNAGOGUE, RUE DE LA VICTOIRE, PARIS.—M. ALDROPHE, ARCHITECT.

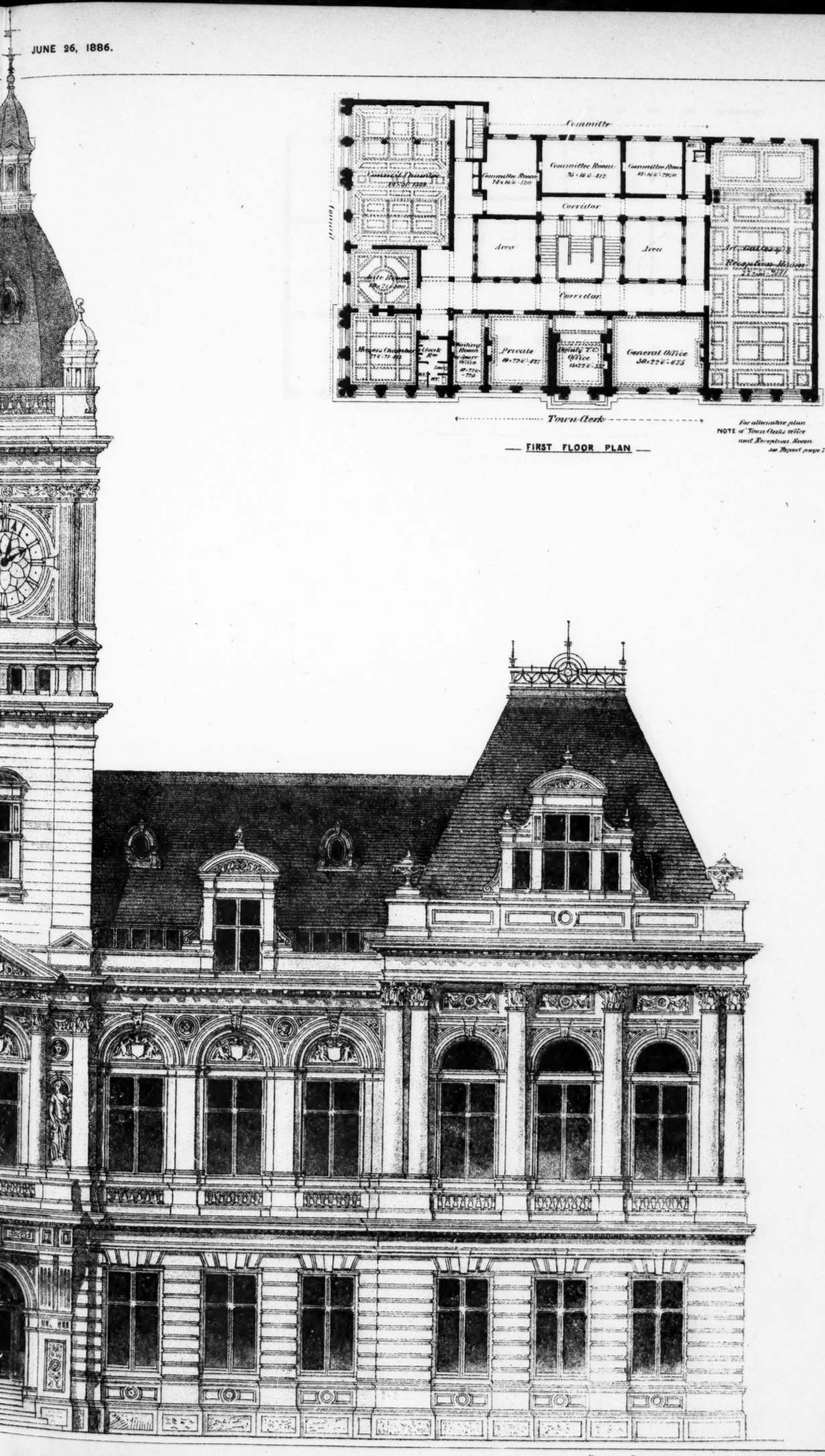


GROUND FLOOR PLAN



SELECTED DESIGN FOR SUNDERLAND MUNICIPAL BUILDING

PRINCIPAL ELEVATIO



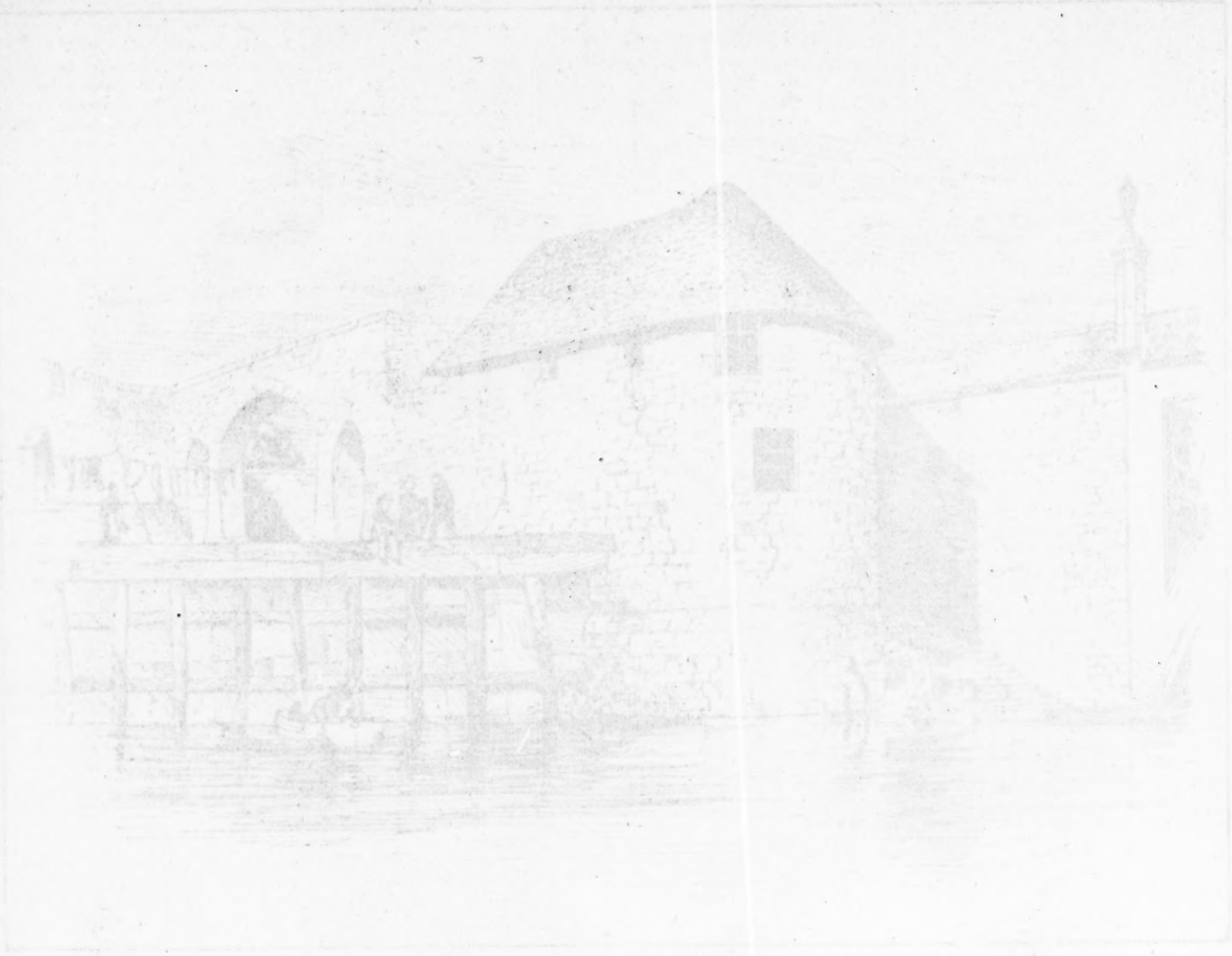
— FIRST FLOOR PLAN —

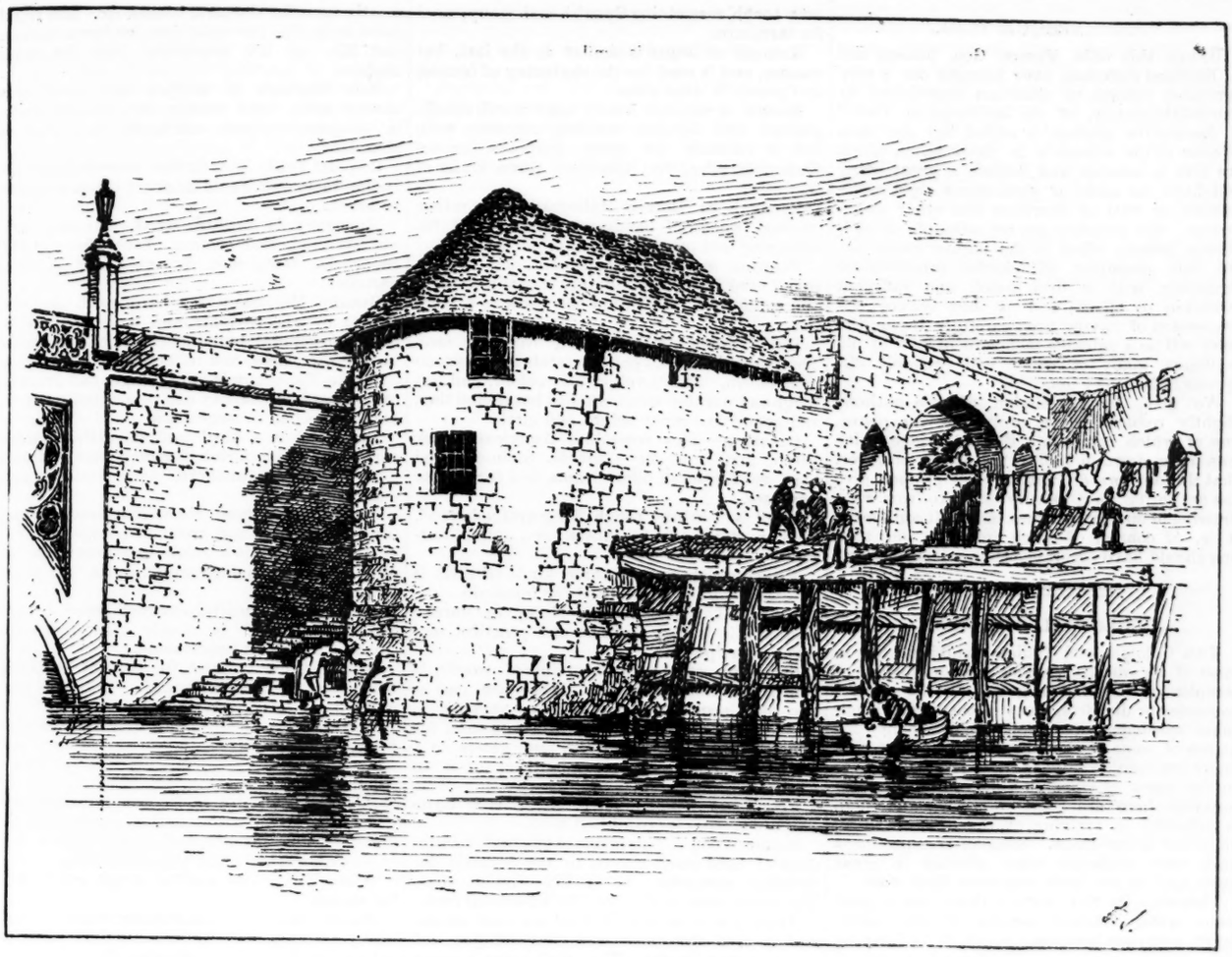
For alternative plan
NOTE of Town Clerk's Office
and Reception Room
see Report page 7

"INK-PHOTO," SPRAGUE & Co. 22, MARTINS LANE, CANNON ST, LONDON, E.C.

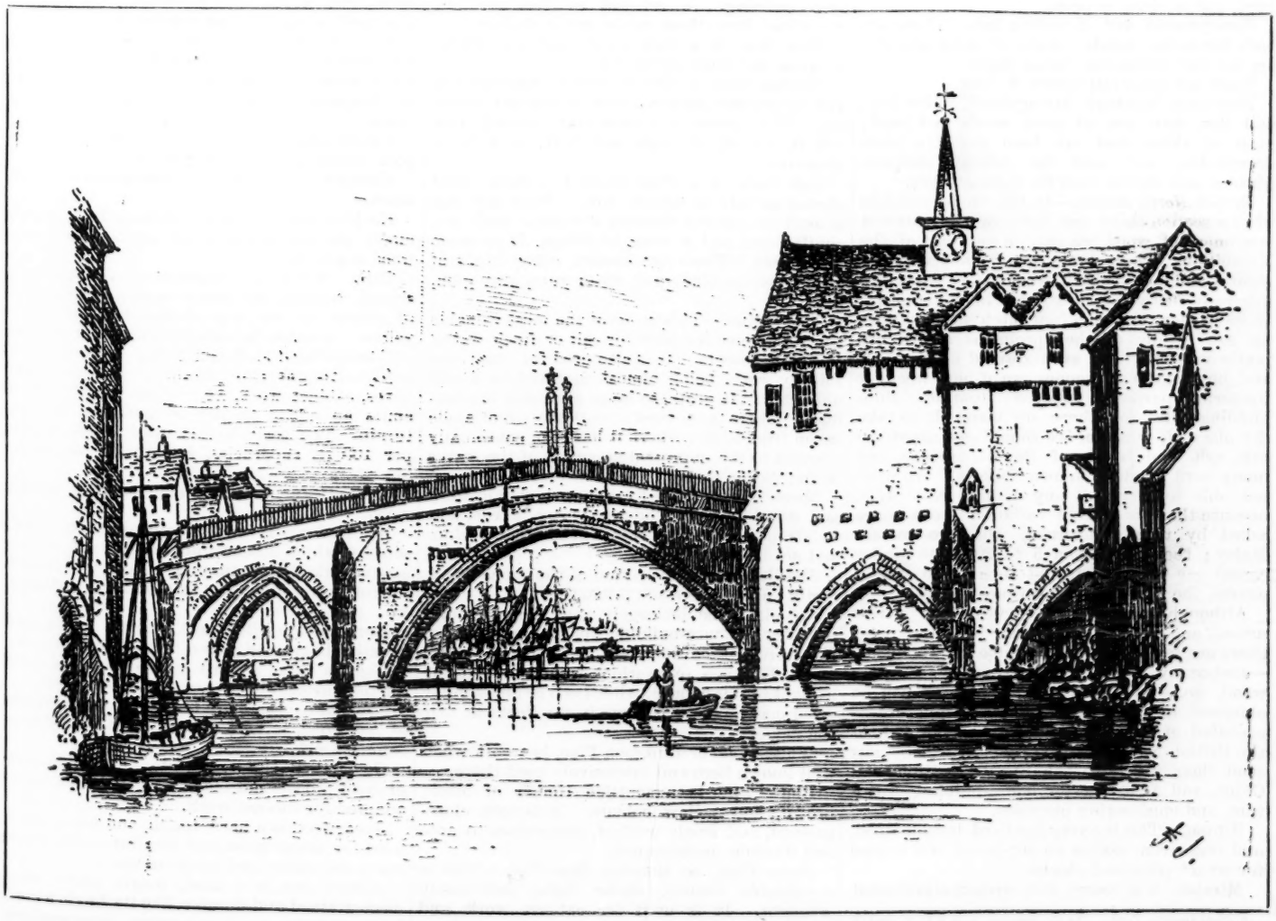
ILDINGS.—Mr. Brightwen Binyon, A.R.I.B.A., Architect.

EVATION.





North Street Postern, York.



Old Ouse Bridge, York. Taken down in 1809.

"PICTURESQUE YORK."

UNDER this title, Messrs. Geo. Benson and J. England Jefferson have brought out a very agreeable volume of sketches, reproduced by photo-lithography, of old buildings in York.* A descriptive preface is added, but the main interest of the volume is in the sketches, which are fifty in number, and include a great many delightful old nooks of picturesque street architecture, as well as churches and other monuments. The sketches are not attempts at producing artistic effect in the higher sense, but are fair examples of careful architectural sketching, with a firm touch and sufficient attention to effect; and as they convey the impression of having been carefully drawn, the book will be a valuable memento of bits of old buildings, many of which will probably disappear before very long.

We give, by permission of the authors, slightly reduced copies of two of the plates, one of which represents the old bridge which was taken down in 1809. We notice, however, that the authors do not, in their preface, give the authority for this view, or state from what drawing or engraving it was made. If authentic, it is, of course, of much interest; but then one should have assurance that it is authentic.

COLONIAL TIMBERS.

THE Colonial and Indian Exhibition has in most of its various sections a liberal display of samples of the woods grown in the several countries or districts, many of them very handsome specimens, and well worth seeing; the names of some of them are unknown here, and many are unknown under their botanical names to the users of wood in this country; unfortunately there are some unnamed, and there is difficulty in arriving at the cost of them, delivered in our docks. Some of the specimens have very evidently been selected in great haste, and do not fairly represent their class.

Victoria.—In this section there are a good many wide, polished samples of the native wood; some are handsome woods, fit for inlaying and similar purposes. Blackwood is one of these.

Evergreen Birch is a very fine even wood, hard, but as clean as pine.

Honeysuckle and Mountain Ash. These are both handsome woods; many of these samples are not fair specimens, being shaky.

There are some fair pieces of Teak.

Blue Gum, Ironbark, Stringybark, White Box, and Red Gum are all good woods and hard; most of those that are hard are of a plain description, and used for railway sleepers, girders, and similar uses for railway work.

British North Borneo.—In the timber exhibits of this section there are some of the soundest specimens of wood we saw in any part of the Exhibition. There are a good many varieties shown, and all of hard woods, *i.e.*, what are generally classed as hard woods in this country, those harder than pine (not pitch pine), spruce, fir, &c. Many of the specimens shown are really valuable, and even-grained throughout, and, beyond the commoner use of hard wood for timbering purposes, exposed situations, shipbuilding, piles, &c., there are many fit to take the place of, or rather we should say, assist the oak, ash, and beech, of English growth, and many hard woods of known imports. We were not able to arrive at any definite cost price, because there is a large variation in the prices asked by those concerned, who are mostly Malay; they vary from 5 to 20 cents (dollar cents) per cubic foot, and then there are, of course, the freight and insurance to add.

Although the woods shown bear native names, and in some cases their botanical ones, there are several which resemble known woods, —mahogany, walnut, cedar, ironwood, camphor wood, &c.,—and most of those shown can be obtained in quantity if required, and orders executed at prices which can be obtained of the British North Borneo Company. They now send their woods to the Straits Settlements, China, and Australia, for house-building, furniture, and engineering purposes.

Billian.—This is a very hard and durable wood, and very even, said to be ant-proof, and is used for wharf piles and planks.

Mirabou is a heavy, fine, even-grained wood, very tough, resembling Spanish mahogany; used for furniture.

Kumpas or Impas is similar to the last, but coarser, and is used for the timbering of houses, and grows in large sizes.

Rassak is another heavy hard wood, rough-grained, and durable, standing exposure well, and is valuable for many purposes, house-timbering, piles, &c.; there are three kinds of this wood.

Panagah or Borneo Mahogany is a rather crooked wood, of handsome figure, used for veneering and other ornamental purposes.

Palawan is a fine-grained, hard, and durable wood, used for house-building, is easily worked, and splits well. This does not grow to a large size.

Kayu Kapor is a bastard camphor tree. There are some camphor crystals in the specimen shown. It is a yellow clay colour, and is a tough and durable wood, used in house-building, and grows to a great height and girth.

Greeting.—This resembles American Black Birch, and is a very durable, plain-coloured hard wood, used in piles, beams, and for similar purposes.

Gagil is a white, tough, long-grained wood, used in ships' planks, masts, &c., and is ant-proof.

Krewing (there are three kinds of this) is an easily-worked wood, used for furniture.

Niatu.—This is called the Malay or Borneo Walnut; it is very durable and plentiful, and takes a fine polish.

Selangan, of the Seriah tribe of woods, is called the Borneo Cedar. There are one or two fine large specimens of this, varying in colour, the red being the best. It is used for joinery, timbering, furniture, and grows to a large size. They export quantities of it to Australia, India, and China.

New South Wales.—There are a very large number of samples exhibited here.

Tallow Wood.—This is one of the best descriptions of hard wood grown in the colonies for building purposes. It is like Indian teak. The retail price is 17s. per 100 superficial feet.

Black Oak is another of their best hard woods, and is used for house and ship building and street-paving blocks. The retail price is about 15s. per 100 superficial feet.

Spotted Gum, a hard wood, mostly used in ship-building. Is retailed at 15s. per 100 superficial feet (these prices are at Sydney).

Blue Gum is a hard wood, used by wheelwrights, the same as the last.

Flooded Gum, a timber used in ship-building and for exposed positions such as weather boarding. This grows to a large size, varying from 100 ft. to 180 ft. high and 3 ft. to 4 ft. in diameter.

Red Gum is a close-grained durable wood almost as hard as *lignum vitæ*. When dry this is used for railway sleepers and other work of a similar kind, and in house buildings. It grows to large sizes. There are several other kinds of gum trees, as blue gum, water gum, grey gum, &c.

Turpentine.—This is one of the most valuable timbers known for piles for salt or fresh water. It resists insects. It is also used for tram and railway work, being almost fireproof, as it will only char. It grows to large sizes and is abundant. There is on view a cross-section of a pile taken from a jetty where it has been continually exposed to the unprotected action of the waves of the Pacific Ocean for eleven years.

Beech is largely used for house and ship work and ships' blocks. The retail price is from 28s. to 30s. per 100 super. feet. It is silvery white and not liable to shrink.

She Beech is another kind of the same wood, costing about the same price.

Colonial Pine is largely used for all rough purposes in house-building, for box-making, &c. The retail price is about 20s. per 100 super. feet. This is a price which would prohibit our using it in this country while good fir and similar wood may be obtained here in the Docks at half the money.

White Pine, or Common Pine, is a soft wood well known here and extensively used there.

Black Pine is a mottled timber of black, brown, and yellow colours. It is soft, close-grained, and easily worked, impervious to ants and durable underground.

Hoop Pine, or Moreton Bay Pine.—This is a valuable timber, white, light, and easily wrought. It is used for cabinet work and interior fittings.

Grey Ironbark.—This is a good hard wood, mostly used for sleepers, beams, &c. The retail price is 2s. 6d. per cubic foot for hewn timber, and 25s. per 100 superficial feet for sawn timber.

Red Ironbark is another hard wood of a similar kind, used mostly for railway work, in sleepers, bridges, carriages, &c., and is abundant.

Colonial Teak is a timber resembling West Indian teak, and is sold at about the same price as beech.

Mahogany is a hard wood, standing well underground, and costing about 15s. per 100 superficial feet, and is used for general purposes.

Swamp Mahogany is a hard wood, used and valued by wheelwrights, and it is also used in ship and general building purposes. It grows in swampy places, and to large sizes.

White Mahogany is hard, tough, and durable, and is used for railway and other similar work, and can be had in large sizes.

Rosewood is a hard and beautiful grained wood, possessing a rich perfume, and is largely used by cabinetmakers, and for turnery, engraving, &c.

White Ash is used for staves, boat planks, tool handles, &c., and grows to a large size.

Mountain Ash is a tough and durable wood, used for carts, fencing, buildings, &c. It grows to large sizes.

Red Ash, a beautifully-marked wood, is hard and durable, and is mostly used there for shingles and farm implements.

Brush Maple is used for cabinet purposes, being hard and close-grained. This tree does not attain a large size.

Bull Oak is a strong, tough, and durable wood, prettily veined, used for veneers and for estate work, such as log-fencing, gates, shingles, &c.

She Oak is another of the tough species, and is mostly used for tool-handles, mauls, bullock-yokes. This does not grow large.

He Oak is another of the same kind.

White Silky Oak, another tough wood, used for staves.

Forest Oak is a handsomely-veined wood, heavy, strong, and durable, and is used for cabinet work, veneers, shingles, &c.

True Myall.—This is the wood familiar to smokers, being used for pipes; it has a violet scent, and is beautifully marked; the wood is also used in turnery and cabinet work.

Beef Wood is a hard, close-grained, and prettily-marked wood, used for cabinet work, fancy work, furniture, &c. This has been used in England in small quantities for many years.

Native cherry is another cabinet wood of a good colour (pink), close grained and firm.

Hickory is a tough, close-grained, hard wood.

Marblewood, a hard, close-grained wood, nicely mottled, suitable for cabinet work and wood engraving.

Tulip Wood, a handsome, close-grained, strong, durable, and easily-wrought wood, full of colour of varying shades from black to yellow; suitable for cabinet work, turnery, &c.

Turnip Wood or Pencil Cedar is a red wood, easily wrought and durable; used for cigar boxes, cabinet work, &c. When freshly cut it emits an odour similar to that of a Swedish turnip. The cost of this wood is 18s. to 35s. per 100 ft. superficial, and 16s. to 25s. in the log.

White Cedar is a soft and not very durable wood.

Red Cedar is a very valuable dark red wood, some of which is beautifully marked; it is light, easily worked, and durable. This wood is used for furniture, house and ship building, patterns, &c.

Honeysuckle (Red and White), tough, and beautifully grained; used in boat-building, &c.

Lignum Vitæ, a hard and tough wood, used for the naves, felloes, and spokes of wheels.

Sycamore; there are two or three specimens of this wood, soft, tough, and light, suitable for cabinet work.

Colonial Deal is a white, fine, and soft-grained wood, not liable to shrink, and is adapted for cabinet work.

Spearwood is a hard, tough, and heavy wood, used for buggy poles and furniture; the blacks use it for spears and boomerangs.

Yellow Box is a hard, tough, heavy wood, close-grained and durable, like its English kind; it is used for wood engraving, fence-making, and fuel.

* Picturesque York. By G. Benson, A.R.I.B.A., and J. England Jefferson, architects. York: printed for the authors by Ben Jonson & Co. 1886.

Bastard Box is a remarkably tough and hard wood, sometimes called *Lignum vitæ*, and used for wheelwrights' work.

White Box (brush or bastard) is another tough wood, and is used for shipbuilding, for piles, bridges, &c., and is a much valued wood, as it is not liable to the attacks of white ants. Ribs of vessels constructed of this wood have kept perfectly sound for thirty years.

There is a large number of samples of other woods in this section of little note and value, and there is a case of the most approved woods for native wood-paving just as they come from the saw. Tallow wood, black nut, blue gum, and spotted gum, cut into blocks of 7 in. and 8 in. and some 4½ in.; these are quoted at £11 per 1,000 cubes f.o.b. Sydney.

Canada.—There are many samples of well-known timbers in this section,—timbers that are largely used in the United Kingdom in many trades, and many that are mostly used in the Dominion of Canada. These latter are nearly all hard woods used in railway sleepers, &c., which are generally cut out of the smaller trees. The commerce in timber is very great, reaching in 1881 to the total figure of 111½ millions of cubic feet of partially manufactured timber, and in addition to this 22¼ millions of pine logs, 26 millions of other logs, 192,000 masts and spars, 41,000 staves, 98,000 cords of laths, 11 millions of cords of firewood, and other minor items besides this enormous quantity.

Nova Scotia.—From this province there is larch or juniper, one of the strongest and most durable of the pine kind, said to be even superior to oak for shipbuilding; but the oak of this country is not equal to English oak for toughness.

White Pine is one of the valuable trees of this province. In this part it grows in a straight column to a height of 60 ft. to 70 ft. In neighbouring states, and further west, it sometimes reaches nearly 200 ft. high, and 5 ft. to 6 ft. diameter. This is very much wider than we recollect to have seen any in England. (There is a specimen of Douglas fir plank in the Canadian section 7 ft. in diameter.) Yellow pine, similar to pitch pine, is used for deck planks, masts, pumps, &c.

Hemlock (red and white).—The white is cut into boards, being the soundest; and the red, being shaky, is unfit for thin boards of any width; it is used there for wooden houses, boarding, rough flooring, laths, &c.

Balsam or Silver Fir.—Used for butter tubs, firkins, &c., for the wood is light and tasteless.

Beech, largely used for firewood, chair-making, turning, plane-stocks, saw-handles.

Hard, Rock, or Sugar Maple.—Some of the wood from these trees is curled, the grain running in small waves, what we call bird's-eye maple; this is used in furniture, desks, picture-frames. There are also white and scarlet maple, dwarf maple, moose maple, &c., neither of much value.

Birch, used for ship-building in timber and planks, and used by cabinet-makers and turners, cart and wagon builders. This wood is extensively exported from thence.

American or White Elm.—This is used for ship-building, and grows to 70 ft. or 80 ft. high.

Hornbeam.—This is only to be had in small sizes, but it is one of the hardest and strongest timbers grown there, and very heavy; it will not float in water; it is used for levers, rake-teeth, cogs in mill-wheels, axe-handles, &c. It is not like the English hornbeam.

Red Oak.—This, like English oak, is one of the best timbers to stand exposure to the weather. It is used in ship-building, cart-wheels, barrels, &c.

New Brunswick.—This province produces many of the timbers already enumerated. Birch, beech, maple, and elm are abundant, and are used for ship-building, which is carried on at St. John's, Miramichi, St. Andrew's, Bathurst, Dalhousie, places well known here for their shipments of pine, spruce, &c. They have also cedar, but this is mostly used for posts, palings, railway sleepers; this latter seems to use up a large quantity of many of the hard woods exhibited both in this and other sections. White pine is extensively exported from this province, not only as square timber, but also in the shape of masts, spars, deals, planks, scantlings, boxes, barrels, water-pails, tubs, &c.

Butternut, much used in the manufacture of furniture, and but little known in England, is abundant here.

Prince Edward Island.—There is some good timber grown here, and varied and useful in kind, but only in sufficient quantity for its own use.

Manitoba and the North-West Territories.—White Spruce is one of the most important trees grown in this province. It often rises to a height of 100 ft., with very little diminution in its diameter, which will nearly reach 4 ft. in many cases.

Balsam Poplar.—This tree grows to a very large size, 6 ft. to 8 ft. diameter being often reached, and a height of 60 ft. to 100 ft. Oak and elm grow to large sizes here.

British Columbia.—Here we have the Douglas fir of which we spoke, a plank being exhibited 7 ft. wide, and sound as far as we could see, for the face was very roughly sawn; very few of the specimens of large trees exhibited in any part of the exhibition are sound.

Hemlock, new cedar, and spruce. Of the latter there are several species,—Menzie's spruce, Engleman's spruce, balsam spruce, &c. Then of pines again there are yellow, red, or pitch pine,—an extensively-used timber, growing to immense sizes,—it is said in some parts to reach a diameter of from 12 ft. to 15 ft. Black pine, white barked pine, and white pine.

Yellow Cypress or Cedar often exceeds 6 ft. in diameter. Is strong, free, and of fine grain, very durable, and of a pale yellow tint. This is used in boat-building and for ornamental purposes. Red or pencil cedar, which grows only up to 1 ft. in diameter. There are one or two specimens of maple, ash, birch, and poplar, and also alder, which is much used for furniture, turnery, &c.

The Black Walnut, which grows in the Peninsula between Lakes Erie and Huron, *i.e.*, on the borders of Canada and the United States, attains a vast size, 70 ft. to 90 ft. high, and 4 ft. to 6 ft. in diameter. It is light, soft, close-grained, and highly ornamented, but is becoming very scarce. It is used in cabinet work.

There are some very fine specimens of joiners' work exhibited, well made, but very dear.

Queensland has some good, even-grained specimens of red cedar, and many unnamed woods. There is a plank of very handsome cedar, about 42 in. wide, and a door of it with figured panels.

Ceylon.—There are some handsome specimens of the Palmyra palm, a dark, streaky wood, like the sticks used for umbrellas. There are also samples of satinwood, mahogany, coromandel, ebony, &c., nearly all without names on them.

Cape of Good Hope.—There are a good many samples of wood here, some with unknown names, some without names. There are some similar to our ash and American walnut and pine, but few of special merit. Stinkwood is a fine, dark, hard wood. Whitepear is an even-grained wood of very even colour. Many of the specimens in this section were very shaky. There are some old sleepers of different ages, showing their capability of standing hard wear, and there is a table made of parquetry from some of these old sleepers.

West Africa.—There are some samples of woods here, but they are very poor ones, and do not appear to have had much care bestowed on them.

Natal.—Red Ivorywood. This is a very pretty pink or pale cochineal-coloured wood. There are specimens here also of ebony, whitepear, Kaffir plum, and a few others of varied colours fit for inlay work, and some specimens of turned work, in most of these woods.

New Zealand.—There are some doors, &c., by the Otago Sawmills, well made, but dear; many woods for inlaying and furniture made from them. There are several kinds of pine. Most have only their botanic names attached to them. There is birch, burr-walnut (very light in colour); there are two samples of Kauri gum, which are of curious growth.

South Australia (Adelaide).—Here we have Aleppo pine, a speckled and striped wood; red gum, blackwood (this latter resembles Spanish mahogany of a plain character), stringybark, a very handsome and mottled wood; ironwood, an even-grained hard wood; sugar gum, honeysuckle, ironbark, and hard white wood (this last is a beautiful, clean, white wood for furniture). There are some exhibits of furniture made from some of the above.

British Guiana.—Here there is a better display of woods. Mora, a hard wood, used for ships, very tough and difficult to split; this tree grows to a height, in some cases, of 200 ft. Greenheart, a wood very like teak; there are three varieties of this, all serviceable and durable woods, growing to a large size; it is used for planking vessels and timbering houses, and is classed as one of the best woods of the colony. There are many specimens of trees having only their native names and names mostly unknown here. There is a red cedar that is a serviceable and valuable wood, growing to a large size; very few of the specimens are sound.

Trinidad.—Here there are a good many samples,—small, but sound; some of them are very good, but mostly unknown to us, and with native names; a few,—logwood, lime, cedar, purple heart, laurel,—are known here.

Jamaica.—Here there are some very small specimens of the native timbers, wild fustic, olive, ironwood, damson, mastwood, Seville orange, bloodwood, lancewood, mahogany, birch, cedar, ebony, greenheart, ironwood, logwood, bastard lignum vitæ, Pimento, pear, rosewood, &c.; the samples were much too small to judge of their value.

British Honduras.—Most of the specimens here bear unknown names. There is one of the finest samples of mahogany we have ever seen. There is a wood similar to satinwood, some samples of lignum vitæ, logwood, rose-wood, cedar, cherry, blackheart, and there is some furniture made of many of the native woods.

Bahamas.—Here there are samples of sabica, satinwood, lignum vitæ, ebony, mahogany, &c.

Windward Islands show a few specimens mostly bearing French names.

Barbadoes has some specimens of cedar, ebony, mahogany, lignum vitæ, &c.

Mauritius.—There are a good many samples here, some of them useful woods.

In the *Indian Courts* there are samples of good woods. Padmuk: there is a table of this, the top in one piece 6 ft. wide, and there is a slab 7 ft. by 6 ft. 3½ in. There is a very handsome specimen of marble wood and one of Chugulan, a wood like teak, and many small unlabelled samples.

SOME ARTISTIC ASSOCIATIONS OF ST. MARTIN'S-LANE.

IN the demolitions which are now being carried out by the Metropolitan Board of Works for the new thoroughfare at the southern end of St. Martin's-lane, a corner of old London, interesting from its little-known connexion with English art, is about shortly to be swept away, leaving henceforth to the National Gallery the sole and appropriate charge of keeping alive those artistic traditions which, unheeded by most of the passers-by, cluster about its immediate neighbourhood. The pick-axe and the shovel are at work, and Hemming's-row, with the eastern side of Castle-street, will soon have disappeared, and with them the block of buildings at their back, removing a landmark of no small interest, the Mission House in Peter's-court, which occupies the site of the St. Martin's-lane Academy, out of which sprang the present august body located at Burlington House.

The story of the rise of the Royal Academy has often been told, but the splendour which surrounds its present exalted social position has to some extent obscured the remembrance of its humble origin, curiously enough at the very back of the house occupied at one period of his always active career by the future P.R.A. Sir Joshua Reynolds, who on his return from Italy in 1753,—so Leslie tells us in his life of the painter,—"took a handsome apartment in St. Martin's-lane, at that time the fashionable residence of artists."* Here, with his sister Frances to take charge of his establishment, young Reynolds worked till he moved to rooms in Newport-street, and eventually settled (in 1760) in the well-known house on the west side of Leicester-square, — still not very far from St. Martin's-lane,—and where for thirty-two years, till his death, he produced that series of portraits which have immortalised the graceful side of the life of the last century. The successor of the court painter, Sir James Thornhill, Hogarth's father-in-law,

* The number (104) is still unchanged, and can be easily recognised as "opposite May's Buildings"; it is now occupied by Messrs. Davies, the well-known lacemen; the shop-front offers a characteristic specimen of the eighteenth-century decoration, of a date, however, later than Reynolds's time.

Hayman, Hogarth's friend, and Van Nost, the sculptor, Reynolds merely added a fresh artistic tradition to the house in St. Martin's-lane, where he first made his London reputation, and the studio at the back of which had been tenanted by Roubiliac, the sculptor. J. T. Smith, the antiquary,—"Rainy Day" Smith,—who remembered all the artistic talk of the last century has, in his amusing "Life of Nollekens," related many of the facts associated with this classic little corner, where, he tells us, Roubiliac executed his statue of Handel. Upon Roubiliac leaving this studio "it was fitted up as a drawing academy, supported by a subscription raised by numerous artists, Mr. Michael Moser being unanimously chosen as their keeper." This is Moser the sculptor, and, it will be remembered, in after years one of the foundation members of the Royal Academy. From an article written by Hogarth about 1760, and published in Ireland's "Hogarth," we learn the share he took in the formation of this drawing-school :—

"Sir James [Thornhill] dying, I became possessed, in 1734, of his neglected apparatus, and, thinking that an academy, if conducted on moderate principles, would be useful, I proposed that a number of artists should enter into a subscription for the hire of a place large enough to admit of thirty or forty persons drawing after the naked figure. This proposition having been agreed to, a room was taken in St. Martin's-lane (Peter's-court). I sent to the Society the furniture that had belonged to Sir James's academy; and attributing the failure of the previous academies to the leading members having assumed a superiority which their fellow-students could not brook, I proposed that every member should contribute an equal sum towards the support of the establishment, and have an equal right to vote on every question relative to its affairs. By these regulations the Academy has now existed nearly thirty years, and is, for every useful purpose, equal to that in France or any other country."

Till the foundation by the regularly constituted Royal Academy of its free schools, the little "Academy" in St. Martin's-lane prospered amidst all the bickerings in which the artists indulged in the middle of the last century respecting the formation of an adequate "Academy of the Fine Arts." How the Dilettanti Society generously offered to take upon themselves the organisation of such a body, even purchasing a site in Cavendish-square and supplying the Portland stone; how they were thrown over; how Newton,—in later years the first Secretary of the Royal Academy, but in 1753 Keeper of the "Academy of Painting, Sculpture, &c., St. Martin's-lane," endeavoured to evolve his conception of an academy; how the Duke of Richmond's private gallery of casts was generously thrown open; how the then newly-formed Society of Arts came to the rescue and opened in 1760 at their new home the first genuine exhibition of English pictures; how further squabbles led to the split which produced the Spring-gardens exhibition, — its catalogue illustrated by Hogarth's caustic pencil; how the Society of Artists enlisted the services of Dr. Johnson; how the St. Martin's-lane Academy after thirty years of active services in Peter's-court at length moved to Pall Mall (where over the door, at least, the school was dubbed the "Royal Academy"); how the Incorporated Society of Artists continued their painful quarrels; how eventually, thanks to Sir William Chambers, who had been tutor of architecture to Prince George, the interest of royalty was extended to the young body of artists who were soon to form the legitimate Royal Academy; how Reynolds was elected their first President, and George III. in 1768 signed the famous "Instrument" which defines the constitution and government of the authorities now at Burlington House; how the newly-formed Academy founded its schools at their first home in Pall Mall, where Sir Joshua delivered the earliest of his famous discourses; how the Academicians were eventually moved into Somerset House, where the head of Michelangelo over the old entrance still keeps alive the memory of the artists' sojourn in the land of red tape and circumlocution; how the Academy moved to Trafalgar-square, and eventually to their familiar home in Piccadilly; all this, which would demand much space to relate, can be found, by those interested in a little pleasant research, in the pages of Sandby's "History of the Royal Academy," where a small woodcut of "the Old Academy in Peter's-court, St. Martin's-lane," will soon remain all that will serve to recall a spot intimately connected with the story of the arts in England.*

In that story St. Martin's-lane has played no small share. From the outset of its existence in the seventeenth century as an acknowledged thoroughfare, it would seem to have been the residence of more than one personage eminent in art. Kenelm Digby, the intimate friend of Vandyck; Daniel Mytens, the brilliant court painter; and that charmingly English and genuinely artistic poet, Sir John Suckling, are all known to have resided in St. Martin's-lane To the names of Roubiliac, Sir James Thornhill, Van Nost, Hayman, and Reynolds, artistic residents in the lane, must be added that of Fuseli, while Slaughter's Coffee House, till it disappeared within the memory of many still among us, may be said to have been the Caffé Greco of London, the general meeting-ground of the London artists of the last and the beginning of the present century. Well, indeed, might "Rainy Day" Smith,—who in his "Life of Nollekens" has left a short sketch of St. Martin's-lane, — remark, "St. Martin's-lane affords so rich a mine for anecdote, that I never pass through it without receiving a ray of recollection from almost every window." As next-door neighbour to "Slaughter," lived John Beard the singer, one of the privileged and historic few belonging to the "boards," who may be said, if not to have entered, at least to have skirted the charmed circle of "society" by his marriage with Lady Harriet Powis, daughter of the Earl of Waldegrave. In Beard's parlour (when it passed to his son-in-law, Rich, of Covent Garden Theatre fame) would gather in the congenial atmosphere of tobacco and its "allied comforts," Roubiliac, J. T. Smith's father, Rich and Quin and Woodward the comedians, and George Lambert the scene-painter, and founder of that Sublime Society of Beef Steaks, which has since his day earned for itself a world-wide reputation.

Architecturally, too, St. Martin's-lane commends itself, for here lived Payne, who, among other works, designed Salisbury-street, in the Strand, and the original Lyceum Theatre; the intimate of Gwynn, the architect, one of the foundation-members of the Royal Academy, in which their friend in common, Sam. Wale, was the first lecturer on perspective. Friendships between artists a century ago were, we see, as abiding as in the days which have seen the rise of Melbury-road, for Payne, so Smith tells us, "built two small houses at the end of his garden, purposely to accommodate Gwynn and Wale; the entrances were in Little-court, Castle-street, and are still standing." The recent demolition will, however, at length remove all traces of Little-court, which, with the whole eastern side of Castle-street, will soon have been carted away, with many an unsavoury memory which in modern days has been associated with a thoroughfare little over a century ago the residence of that most sedate and respectable of artists, Benjamin West, P.R.A., and the scarcely less courtly engraver Sir Robert Strange, who here, according to Cunningham, engraved the portrait of Charles I. after Vandyck, so familiar to all print collectors. With the disappearance of the eastern side of Castle-street will pass away, too, all trace of those gardens where, a century back, vines were able to grow which could produce from one tree a pipe of wine, as Smith tells us was the boast of Powel in St. Martin's-lane, the then keeper of "one of the oldest colour-shops in London," still, doubtless, remembered by not a few readers; a house immortalised by Hogarth, who has introduced one of its well-planned rooms into the scene of the interior of the quack doctor's, in the series of "The Rake's Progress."

If it be difficult for the Londoner to realise the existence of Powel's vine, few would believe that on the space opposite St. Martin's Church, —where the demolisher's pick is now hard at work, — could, within comparatively recent times, have stood a pair of elaborately carved stocks, which Smith assures us were, within his memory, "standing opposite to the centre of the portico of the church." * Looking over old maps, it is indeed easy to realise that not so very long since, Gibbs's fine Church of St. Martin truly stood "in the fields," when existed in full bloom the Hop Gardens on the eastern side of the lane, the site of which is still marked by a court bearing their name, within but a few steps of May's Buildings, and the quaintly designed red brick façade of the house which Mr. May built about the year 1739, before the reputation was established of his neighbour Chippendale, the upholsterer, who published at his house, No. 60, in St. Martin's-lane, that interesting book of models of furniture, of which a grateful generation made ample use, till fashion flung it aside, to be once more,—within but a few years,—taken up again, and yet another time set aside for the monstrosities of a so-called "art decoration," more calculated than all the picks and shovels of the contractors to rouse from their quiet slumbers the shades of the many artists who have made their home in St. Martin's-lane.

* Though in the present changes Peter's-court (which opens out of St. Martin's-lane) will not itself disappear, the Mission House at its furthest end has already been demolished, all that remains being the doorway, which is now boarded up.

* The existence of this old-world relic can be believed when it is remembered that within the sound of "Big Ben" there can still be seen, almost at the gate of Waltham Abbey—that far too-little-visited memento of our Norman history—a pair of stocks, belonging, if we mistake not, to the seventeenth century.

THE ROYAL HOLLOWAY COLLEGE FOR WOMEN, MOUNT LEE, EGHAM.

ON Saturday last a large number of gentlemen, with a few ladies, were invited by Mr. Geo. Martin-Holloway to a private view of this large and costly building, which is to be opened by Her Majesty the Queen on Wednesday next. The building, as our readers know, was founded by the late Mr. Thomas Holloway, and it is intended to meet the demands for that higher education which modern requirements claim for women, and at the same time to conform to the usages of home life. It is stated in the foundation deed that "The college is founded by the advice and counsel of the founder's dear wife."

The first step taken in furtherance of the project was a conference in 1875, at which were present, among others, the late Professor Fawcett, M.P., Sir James Kay-Shuttleworth, bart., Mr. Samuel Morley, M.P., Mr. David Chadwick, M.P., Dr. Hague, of New York, and Mr. F. Pennington, M.P. Being thoroughly convinced of the importance of the educational question, and foreseeing a great need which must arise with the advance of public opinion, Mr. Holloway at once resolved to take upon himself the whole burden of building and endowing a college on such an unprecedentedly large scale that it would practically form the nucleus of a university for women.

In order to acquire full information, extensive foreign inquiries were personally made by Mr. Holloway and his brother-in-law, Mr. Martin-Holloway, who was associated with him in the scheme from the first.

A suitable site of 95 acres was selected at Mount Lee, Egham, and was conveyed by Mr. Holloway on the 8th May, 1876, in trust to Mr. Henry Driver-Holloway, Mr. George Martin-Holloway, and Mr. David Chadwick. Plans were settled (Mr. W. H. Crossland, F.R.I.B.A., being architect) and a first contract for the original building was entered into with Mr. John Thompson for 257,000*l.*

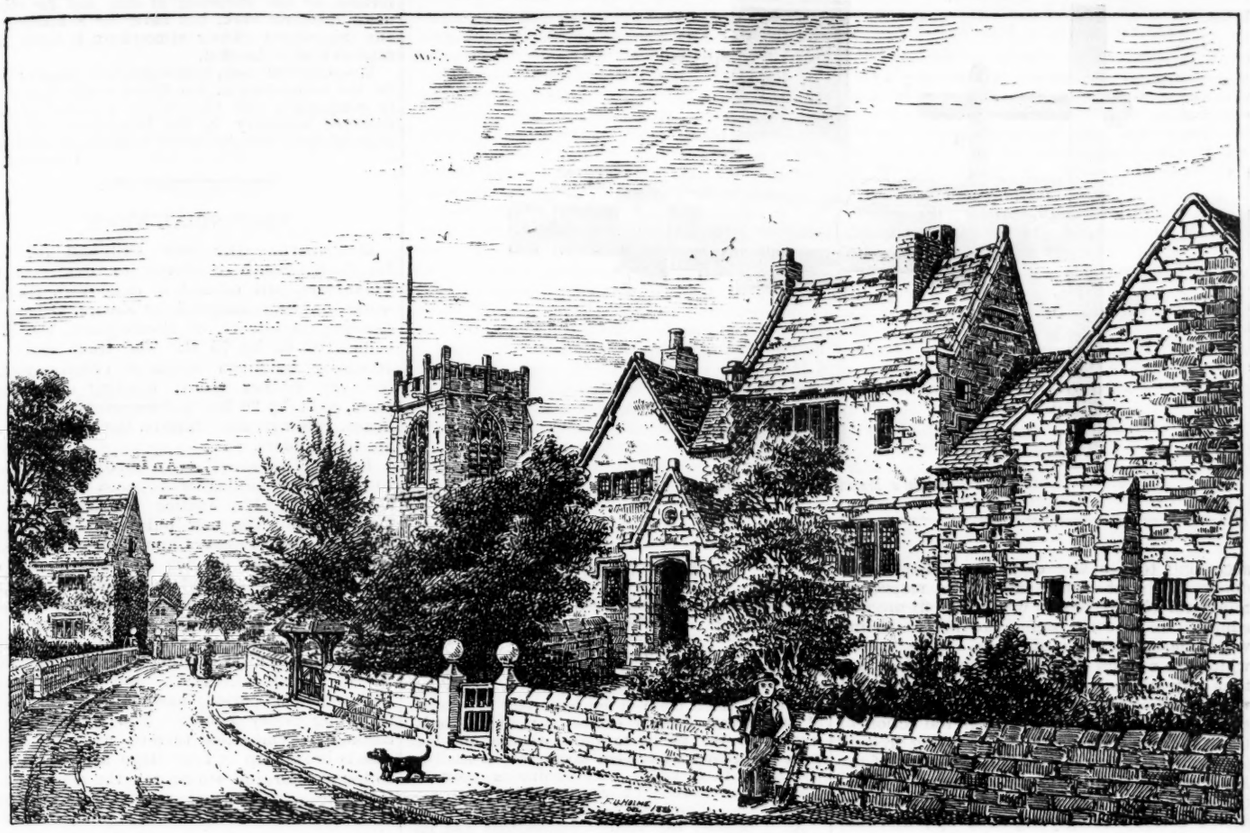
The first brick was laid by Mr. Martin-Holloway on the 12th September, 1879. The building under the original contract was finished well within the stipulated time of four years, and as a proof of the business capacity exhibited throughout may be mentioned the fact, almost without parallel in a building of such magnitude, that not a shilling was claimed or paid for extras. Other extensive works were subsequently undertaken, which, with the requisite fittings, furniture, pictures, &c., have brought the total outlay up to about 600,000*l.*, exclusive of endowment.

The style of the college is the French Renaissance, in red brick with Portland stone dressings. The whole building forms an immense double quadrangle, and probably covers more ground than any other college in the world.

As to the arrangement of the buildings, the two long blocks are devoted to accommodation for students and professors and class-rooms, the corner pavilions containing class and teachers' rooms. Each student will have a study and a bedroom.

In the three connecting blocks are arranged the chapel, with organ by Mr. Walker (the chapel decorations being the work of Messrs. Clayton & Bell), the recreation-hall, the commodious dining-hall and kitchen, the latter being intended for the purpose of a school of cookery; the spacious museums and libraries, with beautifully-designed ceiling ornamentations, and handsome oak fittings; pianoforte practising and music rooms, gymnasium, racquet-court, lecture theatre, and other rooms, &c.

The notable pictures in the Recreation Hall



A SKETCH IN BIDSTON VILLAGE . CHESHIRE . by F. U. Holme.

were collected by Mr. Martin-Holloway at a cost of upwards of 90,000*l.*, and include such celebrated works as Millais's "Princes in the Tower" and "Princess Elizabeth in Prison at St. James's"; Landseer's "Man proposes, God disposes"; Frith's "Railway Station"; Long's "Babylonian Marriage Market" and "The Suppliants"; Luke Fildes's "Applicants for Admission to a Casual Ward," &c.

The College contains in all nearly 1,000 rooms, and provision is made for 250 students and for an ample staff.

On the four façades of the building there is a great deal of sculpture, and in the quadrangles, in the four pediments, some figures, designed and partly completed by Signor Fucigna, who also entirely designed and modelled the chapel ceiling.

The fittings and furniture are most substantial and comfortable.

A subway leads from the engineering and other detached buildings to the inside stores.

There are all modern and sanitary appliances, and complete systems of electric and gas-lighting and steam-heating. The electric lighting has been carried out by Messrs. B. Verity & Son. Mr. R. B. Stirrat, of London and Newcastle, has carried out the engineering works connected with the heating, cooking, &c.

The curriculum is left to the discretion of the governing body. Applicants for admission must have attained the age of seventeen, and those who have neither matriculated nor passed senior local examinations are required to pass an entrance examination.

It was the founder's desire that power should be ultimately sought to enable the College to confer degrees.

The College is to be conducted as an orderly Christian household, where the students shall be made to feel, in the words of the Founder, "their individual responsibility and their duty to God."

We will say more about this remarkable building on a future occasion.

Chester-le-Street (Durham). — Extensive alterations are about to be carried out at "The Hermitage," near Chester-le-Street, for Mr. Lindsay Wood, from designs by Mr. H. T. Gradon, architect, of Durham, under whose superintendence the work will be carried out.

A SKETCH IN BIDSTON VILLAGE, CHESHIRE.

THIS sketch shows part of a very characteristic bit of English village architecture, and has some additional value as it is feared that in the course of building extension and the new laying out of the neighbourhood it may before long be altered out of all recognition. The village is just below Bidston Hill, a picturesque hill two or three miles from Birkenhead, from which a fine view of the Mersey and Liverpool is obtained in one direction, and in the other direction a view over the flat plain which divides the estuaries of the Mersey and the Dee. Much of the land in the neighbourhood of Bidston has for long existed as picturesque open common, covered with furze and heath, and only dotted with a house here and there; but the extension of Birkenhead suburbs and the laying out of new roads and building land are fast altering all this.

Mr. Holme's sketch represents very faithfully the character of the village, with its substantial old stone houses.

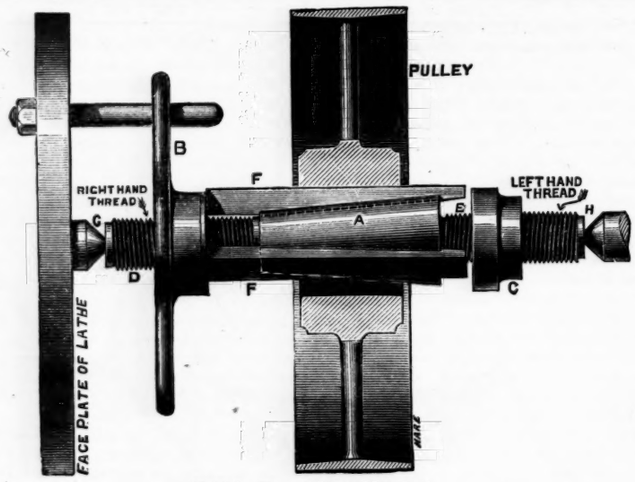
ARCHITECTURAL ASSOCIATION.

VISIT TO WALTHAM ABBEY AND CROSS.

THE Architectural Association made its first summer vacation visit this year on Saturday last, to Waltham Abbey, under the guidance of Mr. Reeve, who gave a brief description of the foundation of the Abbey, and discussed the question of the claim of Harold to the foundation of the existing church, referring to the well-known controversy between Mr. Parker and Mr. Freeman in the *Gentleman's Magazine*. Mr. Reeve, who acted as clerk of the works to Mr. Burges when he restored the church in 1860, made careful measured drawings of the nave arcade, and he arrived at the conclusion that the two first bays of the arcade from the east end were built in the reign of Henry I., the remainder of the arcade belonging to Harold's church. Mr. Reeve explained the various features in the work which led him to this conclusion, the principal points being connected with the second pier from the east on the south side, which was rebuilt by Mr. Burges. After examining the beautiful Lady Chapel, the new stained-glass window recently inserted in the tower from the designs of Mr. Burges representing the four periods in the day, the ruins of the abbot's house, and the gateway to the abbey, the members passed on to Waltham Cross and saw the drawings prepared by Mr. Ponting for the restoration of the Cross, and the interesting collection of drawings and documents relating to the Cross which were shown and described by Mr. Tydeman, the hon. secretary for the restoration fund.

NOBLE'S PATENT EXPANDING MANDREL.

EVERYTHING which gives convenience in the workshop is of practical service to the mechanic, and as the lathe is the machine-tool most commonly in use, any invention which adds to its efficiency deserves attention. We have been asked to inspect some expanding mandrels exhibited by the Britannia Company, of Colchester, at their London show-room in Fenchurch-street, and the visit has impressed us with a high opinion of the practical value of these appliances. The ordinary method of the shops in fitting a pulley or bush, or other like object on a mandrel to be turned is to turn down any odd piece of metal slightly conically to fit the central bore or interior hole of the object to a tight fit; and then to hammer and drive it in with the risk of splitting the boss or object into which it is driven. Much work is spoiled in this rude way. The term, expanding mandrel, sufficiently expresses at once the nature of the new invention. It is intended for any class of lathe-work, and consists of a central shaft, E, tapped with a left-handed screw for nearly its entire length; the remainder being cut with a right-handed screw, D, of smaller dimensions, for the purpose of fitting on the carrier. A cone, A, works over the left-handed screw. In its surface are cut three equi-distant grooves, F, into which are placed three corresponding wedges or slides, which are dovetailed into the grooves, and are thus held in position. The bases of these wedges abut against the carrier-collar, B, so that when the mandrel is inserted in the bore or hollow of the bush or pulley, or other article to be turned, the screwing-up of the carrier tightens the wedges by driving them forward within the hollow, and so the object is firmly held. The mandrels are made of various dimensions,



Noble's Expanding Mandrel.

according to the size of work required to be done. Each set is of course of its respective minimum size, but extra wedges to fit are also supplied to suit the same mandrel for dealing with increased sizes of work. The merits which the makers claim for these mandrels are that any article can be fitted on in a moment without fixing in a vice or hammering; that the slides expand automatically with the action of the lathe, the lever of the carrier being brought into contact with a pin on the face-plate of the lathe, and consequently the deeper the cut of the tool the tighter the mandrel holds, as the driver correspondingly tightens up; and that the mandrels always expand parallel to centres, thus assuring true work. They further claim economy of time to the extent that in a few weeks the cost of the new mandrels will be repaid. We do not consider these claims in any way exaggerated, but regard these mandrels as very useful adjuncts to the lathe, and as supplying a want in that branch of their application in which most waste of time and material now in the common practice ordinarily occurs.

A BUILDER'S CLAIM: ST. PATRICK'S CATHEDRAL, DUBLIN.

PILE *v.* DEAN WEST.

THIS case came before Lord Chief Baron and a special jury of the city of Dublin a few days ago. It was an action in which (according to the *Irish Times*) the plaintiff, who is a builder and contractor, sought to recover 4,700*l.*, balance due for sundry works and repairs executed at St. Patrick's Cathedral. It will be remembered that in September, 1883, one of the flying buttresses of the cathedral fell, and in consequence it became necessary to do a much larger amount of work than at the time had been contemplated by the Cathedral Board. The plaintiff carried out the necessary works under the direction of Mr. J. F. Fuller, Architect to the Board, and the work was afterwards measured by Messrs. Patterson & Kempster, building surveyors. A question then arose as to the amount which the Cathedral Board should pay the contractor. The defendants lodged in court 1,000*l.* in settlement of the plaintiff's demand, and they disputed the rest of the account, their defence as to which involved a very large amount of evidence.

Lord Ardilaun and Sir Edward Cecil Guinness, Bart., D.L., were sued as two of the former members of the Board, and they filed separate defences denying their liability.

When the case was called,

Mr. Holmes, one of the counsel for the Cathedral Board, stated to the Lord Chief Baron that a conference had taken place between counsel for all parties concerned, and the terms of a settlement had practically been arrived at, and these terms would be considered at a meeting of the Cathedral Board at two o'clock. He would therefore ask his lordship to allow the case to stand till half-past two o'clock.

The Solicitor-General and the other counsel concerned agreed to this course.

The Chief Baron allowed the case to stand till the hour mentioned.

Later in the day counsel attended and stated that in the morning they would ask his lordship to make a consent in the case a rule of court.

The Chief Baron.—Very well.

It is stated that by the consent the defendants agreed to pay plaintiff another 1,000*l.* in addition to that lodged in court, and 450*l.* costs.

WESTMINSTER ABBEY.

SIR,—An Act has just been passed empowering the Ecclesiastical Commissioners to advance the necessary funds for restoring the exterior of the Abbey. We may, therefore, reasonably expect that the work will now be pushed on with vigour, but seeing that this is somewhere about the tenth more or less important restoration of this great national edifice, it would be satisfactory to the public to know whether the best possible security has been taken that it shall be the last. It is not a very creditable spectacle that the country should be required to keep restoring restorations. Can it not be avoided in future?

As, I believe, the words "restorations and improvements" were, on the motion of Mr. Cavendish-Bentinck, struck out of the Bill, and only the words "substantial repairs" retained, the intended work will be of such a comparatively simple nature that it would perhaps be only reasonable to leave it, without comment, in the hands of the Abbey architect, for whose genius all who know his beautiful works must have the greatest admiration. But though simple from an architectural point of view, it will be a very important practical work, and Mr. Pearson is not, I believe, responsible for the selection of the stone, for it was in use at the Abbey when he received his commission.

The decay of improper stone has led to these repeated restorations,—ten or a dozen of which are historically recorded,—and as there is some doubt about the matter it may very properly be asked, What guarantee is there that the stone in use for this present restoration,—already commenced,—is of such a nature as to put an end to the lamentable failures for the future? I venture to say there is none. Chemical tests, as we know too well, are dangerously mis-leading. The absence of any injurious effect of time upon the stone of the buildings of manufacturing towns is the only safe monitor, and such buildings are sufficiently numerous.

Chilmark stone,—the stone in use at the Abbey,—is a very beautiful material, and if it were about to be used on Salisbury Plain instead of at Westminster, it would be unnecessary to question its suitability for the purpose. But it is a limestone, and costly experience has proved that all limestones, whether oolites or dolomites, are destroyed sooner or later by the noxious gases which contaminate the air of Westminster. As well may we expect water to mix with oil as carbonate of lime to remain unchanged in the presence of muriatic acid, carburetted hydrogen, ammonia and the dozen other destructive gases and fuliginous compounds of our atmosphere. If it had hitherto been so accommodating, British tax-payers would not now be compelled to spend 2,500*l.* a year upon the external repairs of an adjacent national edifice, and which amount a late First Commissioner of Works has stated would be required as a permanent expenditure. Lambeth Palace has been restored twice in living memory. Only recently the masons' scaffold was removed from the Treasury Buildings. At Buckingham Palace the lives of the sentries were in danger from falling stones, immediately after the east front was completed. Now, as the material used for these buildings (and for many more) was derived from some well-known limestone quarry, and has so lamentably failed, common sense and actual experience,—to say nothing of chemical science,—seem, I think, to demand that stone of a different nature should be used for the "substantial repairs" of the Abbey.

There is no difficulty in the matter, except it be that of overcoming a pernicious local custom. There is no excuse; for in these days railways, and shipping, and quarries yielding the most durable stone abound. In the northern towns, if limestone is used at all, it is only to throw it into a furnace for the reduction of ores, and for other useful economic work, but never for a building of any importance. Their atmosphere is much the same as that of London.

The additional cost, at the outset, of proper stone for the restoration of the Abbey would be trifling in comparison with that of the repeated repairs rendered necessary by the injudicious use of a material quite unsuited to the local circumstances.

URBANUS.

PROVINCIAL NEWS.

Handsworth.—The new Drill-hall for the 1st V. B. South Staffordshire Regiment of Volunteers, just opened at Soho-road, Handsworth, has been designed by Messrs. Osborn & Reading, architects, of Birmingham, the size being 102 ft. by 75 ft. The front block of accessory buildings comprise orderly-room, armoury, clothes store; meeting or lecture room, 43 ft. by 20 ft.; and sergeant-instructor's house, gateway, &c. Messrs. Barnsley & Sons are the builders.

Repton (Derbyshire).—An important addition to the school buildings was opened on Thursday, the 17th, by Mr. Justice Denman (an old Reptonian). The new buildings occupy the site of the old Priory Church nave, and have been so arranged as not to disturb any of the remains *in situ*. The old wrought stone found during the excavations has been built up by Mr. G. W. Haswell, the clerk of works, as a wall on the north side. The new buildings are from designs of Mr. A. W. Blomfield, M.A., and are of the Perpendicular period, harmonising with the adjoining priory house. The west gable is flanked by embattled turrets, and the south side is broken up by four large arches leading to the cloisters, off which run the class-rooms, lavatories, &c. The main staircase and entrance to hall above are at the east end, over the class-rooms, &c. One large hall has been built (101 ft. by 40 ft.) in memory of the late Dr. Pears, head master. It is a room of grand proportions, and is roofed with an open hammer-beam roof, springing off stone corbels, and the room is lined round with oak panelling, 7 ft. high, and at the west end is an orchestra capable of holding a full band and chorus; on it is built a three-manual organ (with oak case specially designed by Mr. Blomfield), with Brindley's patent pneumatic action, by Messrs. Brindley & Foster, of Sheffield. The buildings have been built throughout with Coxbench (Derbyshire) stone. The pavements and staircases being built with Stuart's granolithic stone. The heating and ventilation have had special attention paid to them, and these important matters have been admirably carried out by Mr. R. Crittall, Manchester-square. The whole of the buildings have been carried out by Messrs. Walker & Slater, of Derby, under the direct superintendence of Mr. Geo. W. Haswell, of Chester.

Swanage, Dorset.—A marine drive, of great beauty, is being made round Durlstone Head, at the expense of Mr. George Burt, of Westminster. It commands views of the rock-bound coast (including Tilly Whym), which is very fine here, consisting of Portland stone cliffs, against which the green seas wash, it being several fathoms deep close under the cliff without any shore whatever. The works, which are intended for the public use, consist of a drive encircling the headland, and working spirally up to the summit, where a pavilion is to be erected. A large circle is formed of large stones, which are placed in such a position as to denote the points of the compass, and serve for seats. The whole will, when complete, form an admirable pleasure park for the inhabitants of the town.

Church at Cae-Gurwen, Carmarthenshire.—A new church, built by Mr. C. Edwards, of Leominster, from the plans and under the superintendence of Mr. E. H. Lingen-Barker, has just been opened at this place. It consists of a nave 50 ft. by 24 ft., with a well-developed chancel, commodious vestry, and south porch. The walls are of local stone, and the wood-work is principally of pitch-pine. The floors are laid with Webb's Worcester tiles, and the church is warmed by Porritt's heating apparatus. The cost has been 638*l.*, which, for 200 persons, is only 3*l.* 4*s.* per head.

The Student's Column.

OUR BUILDING STONES.—XVI.

ARTIFICIAL STONES (*continued*).

Ransome's Artificial Stone.

STONE bearing this title has been before the public for many years. It is made of clean sand artificially dried, mixed into a paste with silicate of soda, to which a small quantity of ground-up or powdered stone is added. The whole is thoroughly mixed together in a mill, being subsequently pressed into moulds and turned out as blocks when dry. A cold solution of chloride of calcium is then poured over them, after which they are placed in a hot solution of the same chemical. In order that the pores of the material shall become thoroughly filled, in particular cases the chemical is introduced under pressure. A cross combination, or double decomposition ensues; chloride of sodium is washed out, and silicate of lime is formed within the stone. When this process is completed, and the material has dried, the excess of chloride of sodium which has formed on its exterior is wiped off.

It would be difficult to imagine an artificial method of producing stone, the result of which more closely resembles the one whch in nature produces a sandstone with a calcareo-siliceous matrix. For the artificial stone now under consideration is nothing more nor less than a sandstone with a matrix of silicate of lime, with a little powdered foreign matter in it.

We have repeatedly observed that natural sandstones of this description are amongst the most durable stones, and we should expect to find that this artificial product, which is so similar to them, is almost as durable. The principal matters, perhaps, upon which the actual durability of Ransome's stone to a great extent depends, are the purity of the chemicals used, and the nature and amount of foreign powdered matter added to the sand in mixing, at the commencement of the process.

The material has been formed in moulds, in imitation of decorative carving; a use of it which cannot be too strongly deprecated, and which is fatal to true artistic feeling and workmanship. We do not, however, see the slightest objection to the use of this homogeneous stone for walls and dressings of buildings in districts where it can be used as economically as natural stone, other things being equal. Moreover, like the average limestones and sandstones, it can be worked with the chisel whenever necessary. In this respect it has an advantage over some other artificial stones, where the removal of the outer layer of the material is a source of decay.

Many experiments on Ransome's stone are recorded in Gwilt's "Encyclopædia," p. 485.

It is generally admitted that it absorbs about 6½ per cent of water, although as high as 12 per cent. has been recorded (see Wray "On Stone"). It weighs between 110 lb. and 120 lb. per cubic foot, whilst its resistance to crushing, per inch, is about 2 tons.

Mr. Ransome has made several improvements on his original stone, and in 1870 he invented a superior variety, called

Apœnite.

This material can be made on the works where it is intended to be used. It consists in mixing Farnham stone, or soluble silica, with silicate of soda or of potash, together with lime, sand, alumina, or other convenient materials in proper proportions. The alkaline silicate is then decomposed, the silica combining with the lime to form an insoluble silicate of lime, and also forming, with some of the materials, a silicate of alumina, whilst the caustic alkali, set free by the decomposition, seizes upon the soluble silica of the Farnham stone, and forms a fresh silicate, which in turn is decomposed by more lime.*

The stone is said to absorb from about 5½ to 12 per cent. of its weight in water, and weighs from 130 lb. to 140 lb. per cubic foot.

It is used for balustrades, steps, landings, &c.

Victoria Stone.

Many forms of Portland cement are employed in building operations. It would be out of place here to describe any of the ordinary kinds of that cement, as well as those which do not rank as building stones, and although Victoria stone is principally formed of it, an important part of the process of the manufacture of the stone is a decided departure from the ordinary methods of making that cement.

The stone is made somewhat in the following manner: — Granite, obtained from Groby Quarries, near Leicester, is pulverised and subsequently washed. This washing frees it from any soft or foreign substance which might prove detrimental to the uniform character required in the stone. It is then mixed with the best Portland cement. If desired to make slabs for pavements, it is then moulded in frames, which are lined with metal, so that both sides of the slab are equally level, and the edges being true, enable the different slabs to be evenly joined together, thus causing the pavement to present a symmetrical appearance. The next stage of the process is to take the slabs of cemented material out of the moulds about a week after, and immerse them in baths of silicate of soda, where, according to the trade circular, they are allowed to remain about eight or ten days.

The silica is obtained from under the chalk deposits of Farnham in Surrey, and prepared in a solution.

The lengthened immersion causes the slabs to become impregnated with silica, and produces a chemical change. The silicate combines with the lime in the cement, the mass being made hard by the silicate of lime so formed.

How far the silicate renders the stone impervious to water, appears from experiment to be uncertain. We will not inquire into the causes of this variability in structure, and, indeed, no result of practical value would be obtained by it, for, as the stone only absorbs from 2 to 7·6 per cent. of its weight in water in twenty-four hours, it will be seen that if we take the highest of these figures as the ordinary absorption power, even then it would be tolerably compact, and, in this respect, compare favourably with many of the natural stones used for the same purpose.

Wray says that the thinner flags are less compact and more absorptive than the thicker ones.

When the stone is taken out of the silica tanks it is exposed to the air for rather more than a month before being utilised.

The process of manufacture of the material when not made into slabs is nearly the same, allowances being made under certain conditions.

The quality of the Victoria stone was not so uniform when it was first made, because too much reliance was placed upon the immersion in silicate of soda. It was thought that this chemical would render durable almost anything it bound together in the shape of concrete, but it was found necessary to use only the better quality of cement, and also to wash the crushed granite, which was not previously done.

The crushing-weight of the stone is stated to be 6,440 lb. per cubic inch, and its weight from 140 lb. to 160 lb. per cubic foot. An average of ten briquettes of Victoria stone showed that it was capable of bearing a tensile strain of about 794 lb. per square inch.

It is used principally for paving, but in a lesser degree also for window and door sills, balustrades, landings, tanks, sinks, &c. The clock tower and chimney-stacks of Messrs. Peek, Frean, & Co.'s factory, Bermondsey; and at Fresh Wharf, London Bridge, are examples of the stone when built up.

Sorel Stone is made of calcined magnesite, mixed with sand or powdered marble, and wetted with a liquor containing a considerable amount of magnesium chloride. The whole is then forced into moulds of different materials. In three or four days it becomes hard enough to handle. Its crushing-weight is very high.

Patent Petrammite and *Rust's Vitrified Marble* are other examples of stone artificially made.

* See "Guide to Museum of Prac. Geol," p. 45.

Mortomley. — On Whit Sunday the new Roman Catholic Church and Schools erected by the Duke of Norfolk at Mortomley, near Chapeltown, were formally opened. The foundation-stone was laid on the 26th July, 1885. The buildings, which occupy a site near Mortomley Hall, consist of church, school, Presbytery, and house, provision being made for future extensions. The church, which is dedicated to "Our Lady, Refuge of Sinners," has cost upwards of 1,000*l*. Mr. Edward H. Lloyd, of London, was the architect.

RECENT PATENTS.

ABSTRACTS OF SPECIFICATIONS.

5,445, Chimney Cowls. H. G. Burson.

The improvements are effected by the arrangement of the parts which form the chimney-cowl. Special apertures and air-pressure or deflecting plates for increasing draught are so arranged that the mouth always faces the wind as it revolves upon its spindle. As the air blows upon a deflecting plate, it causes a greater pressure as it reaches the centre of the shaft, and creates a partial vacuum assisted by the inlets discharging the smoke through the mouth of the cowl, rendering a down-draught impossible.

4,618, Dovetailing Machines. John Anderson.

This is an improvement on a former invention for use in machines having vertical cutters, dove-tailing wood joinery, boxes, drawers, &c. It is capable of being used for any required size of dove-tails by simply changing the cutters, as there are no teeth to obstruct the variation as is the case, with carriers hitherto in use.

9,418, Window-Sashes. J. Carter.

The window, when shut, has an ordinary appearance, without cords, weights, or boxes. At the lower part of the stiles of sash is fixed a bracket of brass or iron, with a screw passing through it into the window-frame. This forms the fulcrum on which the sash revolves, and they can be completely reversed, and opened and let down for cleaning, painting, or repairing. The upper sash has a latch on the top rail latching into the window-frame, and the lower sash shuts close against the top sash and against the woodwork.

8,096, Manufacture of Plaster. R. Stone.

First the raw materials,—chalk, limestone, and analogous materials,—are immersed in tanks, or otherwise, and soaked with vitriol as they are taken from the quarries. They are then loaded into furnaces or kilns, mixed with fuel, such as coke, coals, &c., suitable for producing a very high temperature, which has the effect of reducing the materials so as to prevent contraction. In order to assist in raising the heat, and producing such temperature, a reservoir is filled with compressed air, and a continual supply is forced amongst the materials until thoroughly exhausted. Special mixtures are specified, and also special grinding-machines and crushing-rolls, with annular grooved or corrugated surfaces for grinding and disintegrating the material.

NEW APPLICATIONS FOR LETTERS PATENT.

June 11.—7,827, J. Shaw, Cooking Ranges.—7,863, P. Hoppe, Raising or Hoisting.—7,866, J. Banks, Door Bolts and Staples.

June 12.—7,877, J. Peace, Window-sash Fastener.—7,878, S. Harrison, Notched Blocks for Building Walls Downwards.—7,880, J. Armstrong, Water Waste-preventing and Regulating Cisterns.—7,882, C. Coutts, Corrugated Water Supply Pipes.—7,921, G. Walker, Laying Wood Flooring.—7,924, J. Carpenter, Cleaning Floors, &c.

June 15.—7,941, J. Hill, Saw-sharpening Apparatus.—7,954, T. Twyford, Water-closet Basins and Flushing same.—7,956, T. Twyford, Water-closet Basins.—7,985, E. Hughes, Hoisting Machinery.—7,991, E. Edwards, Air-tight Cover for Water-Closets, &c.

June 16.—8,000, J. & A. Wallwork, Traps or Seals for Drains and Water Waste-pipes.—8,025, J. Gough, Apparatus for Cleaning Chimneys.

June 17.—8,067, P. Milligan, Manufacture of Bricks.—8,081, F. Morgan, Casement Fasteners.—8,085, R. Bowman, Electrical Thief-proof Lock.—8,086, J. Haswell and J. Boswell, Chimney or Ventilating Cowls or Tops.—8,090, R. Ash, Ventilation.

PROVISIONAL SPECIFICATIONS ACCEPTED.

5,638, J. Russell, Cooking Ranges.—5,678, J. Mitchell, Water Regulating and Waste-preventing Apparatus.—5,680, J. Jackson, Flushing Cisterns for Water-closets.—5,706, J. Macleish, Water Fittings for Baths.—5,710, G. Porter, Dust Bins.—5,927, J. Strick, Steps or Ladders.—5,991, J. & J. Edge, Dies for Tiles, Bricks, &c.—6,007, T. Harby, Party-wall Doors for Fireproof Buildings, &c.—6,012, H. Owens, Adjustment for Fanlights or Casements,—6,196, J. Fryer. Chimney Cowl.—6,239, A. Clark, Stoves.—6,352, J. Wilson, Securing Door Handles or Knobs to Spindles.—3,928, A. Huxley and Others, Syphon Flushing Cisterns.—5,381, R. Rastrick and G. Hughes, Cutting Mitres, &c.—5,627, C. Jordan, Self-fastening Metal Letters and Figures.—5,728, J. and A. Lake, Mortising Machine.—5,891, E. Verity and Others, Dead Weight Latch and Stay for Regulating and Securing Fanlight Windows, &c.—5,921, R. Macan, Sanitary Dust Bin.—5,942, F. Stent, Door Spring.—6,058.—W. Potter and R. Papineau, Door Closers.—6,379, D. Frew, Hinges, &c.—7,232, E. Hatton, Hopper Ventilators.—7,396, H. Heath, Ventilators.

COMPLETE SPECIFICATIONS ACCEPTED.

Open to opposition for two months.

9,370, J. Wailes, Cutting Drains, Trenches, &c.—14,113, J. Honeyman, Ventilators.—69, R. Stevens, Dry Glazing.—5,556, J. Smith, Stoves, Fire-grates,

&c.—9,278, M. Stephenson, Pipe Couplings.—3,358, A. Lovekin, Blow Pipes.—4,588, W. Lennon, Counterbalances for Window-sashes, &c.—6,635, J. Cooper, Metallic Fences.

RECENT SALES OF PROPERTY.

ESTATE EXCHANGE REPORT.

JUNE 16.

By A. & A. FIELD.

Kingsland—59 and 61, Hertford-road, and a ground-rent of *l.* a year, term 34 years, ground-rent 7*l.* 1 s.	£460
36, Ball's Pond-road, 65 years, ground-rent 6*l.* 10s.	410
North Bow—134, Armagh-road, 78 years, ground-rent 3*l.*	265
131, Usher-road, freehold	400
58, Libra-road, freehold	360

By FULLER & FULLER.

Kennington—Profit rental of 88*l.* 4s., term 33 years	970
Profit rental of 30*l.* 1s., term 15 years	225
Wandsworth—Ground-rents of 39*l.* 16s., reversion in 44 years	1,110
Ground-rents of 26*l.* 10s., reversion in 58 years	840
Ground-rents of 20*l.*, reversion in 44 years	540
Ground-rents of 238*l.* 18s., reversion in 72 years	5,940
Ground-rents of 34*l.* 4s., reversion in 44 years	900
Ground-rents of 52*l.* 1s, reversion in 66 years	1,240
Numerous ground-rents amounting to 505*l.* 13s. 7d. sold for	12,440

JUNE 17.

By Mr. LUCKHURST.

Clapham—7, Hazelrigge-road, 76 years, ground-rent 5*l.* 10s.	330
Brixton—96 and 108, Milkwood-road, 80 years, ground-rent 10*l.*	500

By J. SHILCOCK.

Seven Sisters-road—53, Durham-road, freehold	330

By GLASIER & SONS.

Putney—73, High-street, 92 years, ground-rent 28*l.*	1,920

By NEWBON & HARDING.

Islington—10, Queen's Head-street, 50 years, ground-rent 5*l.*	405
363, Liverpool-road, 23 years, ground-rent 10*l.*	300
94 and 96, Copenhagen-street, 57 years, ground-rent 24*l.*	555
Stoke Newington—11, Millard-road, 86 years, ground-rent 5*l.* 10s.	240

By R. TYSER & Co.

East Dulwich—41, Ady's-road, 89 years, ground-rent 6*l.* 10s.	320
Kennington—Improved ground-rents of 24*l.* 10s., term 54 years	410
Improved ground-rents of 15*l.*, term 54 years	255
Holloway, Fairmead-road—Chester villa, 81 years, ground-rent 9*l.*	400
Clapham Park—139, 141, and 143, Bedford-road, 87 years, ground-rent 25*l.*	500

By E. STIMSON.

Peckham—13 to 23 odd, Shard-road, 50 years, ground-rent 12*l.*	1,070
Bermondsey—43, Grange-road, freehold	705
103, Abbey-street, freehold	400
54, Larnaca-road, freehold	375
Wandsworth-road—No. 225, and 2 and 4, Wilcox-road, 37 years, ground-rent 10*l.*	1,300
6 to 14 even, Wilcox-road, 37 years, no ground-rent	1,200
2 and 4, Simpson-street, 37 years, no ground-rent	300
16 to 22 even, Wilcox-road, 34 years, ground-rent 16*l.* 10s.	880
1 to 11 odd, Simpson-street, 34 years, ground-rent 8*l.*	900
21 and 23, Neptune-street, and 3 and 4, Cape cottages, 32 years, ground-rent 8*l.* 10s.	410
26, Hartington-road, 32 years, ground-rent 4*l.* 8s.	230

By FULLER & FULLER.

Clapham, 5 and 5a, the Pavement, freehold	3,350
6, 7, and, the Pavement, freehold	6,860
Kilburn—97, 101 to 109 odd, Malvern-road, 971 years, ground-rent 59*l.* 4s. 6d.	2,960
Wandsworth-road — Ground-rents of 290*l.* 16s., reversion in 81 years	8,060
Ground-rents of 61*l.* 3s., reversion in 58 years	1,620
Several ground-rents amounting to 172*l.* 12s., sold for	4,725

JUNE 18.

By W. PARISH.

Forest Gate—The residence, Elm Cottage, freehold	1,400

By W. B. MAY.

South Norwood, Avenue-road—A plot of garden land	370

By HORNE, SON, & EVERSFIELD.

East Dulwich—Whitburn Lodge, 33 years, ground-rent 30*l.*	810

By BAKER & SONS.

Liverpool, West Derby—Copyhold land, 4a. 2r. 39p.	1,000

F. LEWIS & Co.

Chelsea, Flood-street—Ground-rent of 9*l.*, term 33 years	130
College-street—Ground-rent of 6*l.*, term 22 years	75

MEETINGS.

SATURDAY, JUNE 26.

St. Paul's Ecclesiological Society.—Visit to Ely. Train from Liverpool-street, 11 a m.

TUESDAY, JUNE 29.

British Museum.—Mr. John A. P. MacBride on "The Tomb of Mausolus and Greco-Roman Art." 2·30 p.m.

Statistical Society.—Anniversary Meeting. 4 p.m.

WEDNESDAY, JUNE 30.

Society of Arts.—Annual General Meeting. 4 p m.

Dundee Institute of Architecture.—Visit to Tay Bridge. 12 noon.

THURSDAY, JULY 1.

Royal Archæological Institute.—Professor Bunnell Lewis on "The Antiquities of Saintes." 4 p.m.

Society for the Encouragement of the Fine Arts.—Morning Meeting.

SATURDAY, JULY 3.

Architectural Association.—Visit to Harrow (see advt. for particulars.)

Miscellanea.

A New Laundry at Aberdeen.—The formal opening of the Bon-Accord Steam Laundry took place on the 9th inst. The new buildings, which are situated at Craigshaw, in the parish of Nigg, on the rising ground on the south side of the Dee, opposite the Duthie Park, are of granite; and the river front being of fair-picked ashlar work, the triple-roofed structure presents a prominent and pleasing aspect as viewed from the park or the riverside esplanade at present in course of construction on the north bank. The designs were furnished by Mr. Duncan McMillan, architect, Aberdeen, while the whole of the machinery has been supplied by Messrs. Thomas & Taylor, of Stockport. The Ironing and Calendering Room contains a patent steam mangle (with reversible motion), two calendering machines, starch-boiler, starch-washer, rinsing-machine, and tables for ironing and folding on. At the north end is an airing-chamber, with a patent iron-stove, which is stoked in the usual way, but from which the irons can be taken without entering the chamber. Off this, to the east, are the drying-closets, with coils of galvanised steam pipes around and under the sliding frames, which run on grooves in the floor. Above the drying-closets is the Curtain Room, for drying and stretching window-curtains, fitted up with the latest improvements. South of these is the Public Wash-house, furnished with four eccentric-motion washing-machines, and blueing, wringing, and rinsing machines. There is also a hydro-extractor, the frame of which is of cast-iron, and the perforated cage of copper and brass: it works up to 1,000 revolutions a minute. Opening from the public wash-house is a private wash-house for ladies' underclothing, &c., similarly provided with smaller machines, all the washers having cold-water spray apparatus attached. The water used is taken from the Craigshaw Burn. It is stored in a trapezoid-shaped reservoir, from which it is conducted to a sunk well under the engine-house (on the east side of the building), from which it is lifted by a double-action steam-pump as wanted. There are two Galloway boilers (27 ft. by 7 ft. 6 in. each), and in the boiler-house is a patent heater. The engine is a horizontal one of 12 h.-p., and at the top of the building near the centre is a patent filter, hot-water tank, and cold-water tank. The Receiving and Issuing Rooms are fitted up in the usual way.

The Wesleyan Chapel, Studley-road, Clapham-road, has been recently redecorated and altered, and was opened last week with special services. The window openings have been entirely reconstructed and filled in with traceried frames, with coloured ornamental lead glazing, with new moulded strings and labels to the windows outside. The interior of the chapel has been reconstructed and entirely coloured in the Renaissance style, with quiet tints of green, Pompeian red, and gold. The lighting arrangements have been entirely altered, and a new sunburner fixed in the ceiling, with specially-designed brass gas fittings under galleries. The school and class-rooms have also been altered and redecorated. The interior decoration has been carried out by Messrs. Heaton, Butler, & Bayne, of Garrick-street; the gas arrangements and ventilation by Messrs. Z. D. Berry & Sons; the coloured lead glazing by Mr. Odell; the builder was Mr. F. Higgs, and the whole of the works have been carried out from the designs and under the superintendence of Mr. Sidney R. J. Smith, and Mr. Arthur Catt, architects, of Furnival's-Inn.

Colonial and Indian Exhibition.—Arrangements have been made for the examination in the Indian Court of certain commercial products, which are believed to be insufficiently known or to be suitable for new purposes. Among the substances which will be examined are fibres, silk and silk substitutes, drugs, tobacco, gums and resins, minerals, oils, oil-seeds and perfumery, dyes, mordants and pigments, timbers, tanning materials and leather, and food-stuffs. Any visitors to the Exhibition, who are interested in the subject, will be permitted to attend these examinations of products, which will take place in the Commercial-room attached to the Economic Court, where all further information may be obtained. Should the results of this examination render such a course desirable, conferences of a formal character will probably be held at a later date.

The Metropolitan Sewage Sludge.—At the meeting of the Metropolitan Board of Works this Friday, the 25th of June, the Works and General Purposes Committee will present a report stating that the Committee have considered the designs, specifications, and tenders for a vessel capable of conveying 1,000 tons of sewage sludge out to sea, and are of opinion that the design sent in by the Barrow Shipbuilding Company (Limited) is, with certain modifications which they have agreed to make, best suited for the Board's requirements, and recommending that one vessel be ordered from the Company in accordance with such design, and that the Solicitor be instructed to prepare the necessary contract. And further recommending that Mr. J. Casey be informed that the Board are not prepared to adopt his suggestion to throw open to the public the designs which they have received for sludge-vessels, and that all the designs which are not accepted will be returned.

PRICES CURRENT OF MATERIALS.

TIMBER.	£. s. d.	£. s. d.
Greenheart, B.G. ....ton	6 5 0	7 0 0
Teak, E.I. ....load	11 0 0	15 0 0
Sequoia, U.S.....foot cube	0 2 4	0 2 9
Ash, Canada .....load	3 0 0	4 10 0
Birch ,, ...	2 10 0	4 0 0
Elm ,, ...	3 10 0	4 10 0
Fir, Dantsic, &c.	1 10 0	4 0 0
Oak ,, ...	2 10 0	5 0 0
Canada	4 0 0	6 10 0
Pine, Canada red	2 10 0	4 0 0
,, yellow	3 0 0	5 0 0
Lath, Dantsic .....fathom	3 10 0	5 0 0
St. Petersburg	4 0 0	6 0 0
Wainscot, Riga.....log	2 15 0	4 10 0
,, Odessa, crown	3 7 6	0 0 0
Deals, Finland, 2nd and 1st...std. 100	7 0 0	8 0 0
,, 4th and 3rd	6 0 0	7 0 0
Riga	6 0 0	7 0 0
St. Petersburg, 1st yellow	8 0 0	14 0 0
,, 2nd ,, ...	7 0 0	8 0 0
,, white	7 0 0	10 0 0
Deals, Swedish	6 0 0	15 0 0
White Sea	7 0 0	17 10 0
Canada Pine, 1st	17 0 0	30 0 0
,, 2nd	12 0 0	17 0 0
,, 3rd, &c.	6 0 0	10 0 0
,, Spruce 1st	8 0 0	11 0 0
,, 3rd and 2nd	5 0 0	7 10 0
New Brunswick, &c.....	5 0 0	7 0 0
Battens, all kinds	4 0 0	12 0 0
Flooring Boards, sq. 1 in., Prepared, first	0 9 0	0 13 0
Second	0 7 6	0 8 6
Other qualities	0 5 0	0 7 0
Cedar, Cuba.....foot	0 0 3½	0 0 4
Honduras, &c.	0 0 2¾	0 0 4
Australian	0 0 2	0 0 3
Mahogany, Cuba	0 0 5	0 0 7½
St. Domingo, cargo average	0 0 5	0 0 7½
Mexican ,, ...	0 0 3½	0 0 4½
Tobasco ,, ...	0 0 4	0 0 6½
Honduras ,, ...	0 0 4½	0 0 6½
Maple, Bird's-eye.....	0 0 6	0 0 8
Rose, Rio .....ton	7 0 0	10 0 0
Bahia.....	6 0 0	10 0 0
Box, Turkey	5 0 0	17 0 0
Satin, St. Domingo .....foot	0 0 7	0 0 11
Porto Rico	0 0 8	0 1 2
Walnut, Italian	0 0 4	0 0 5

METALS.		
IRON—Pig in Scotland .....ton	0 0 0	0 0 0
Bar, Welsh, in London.....	4 10 0	4 17 6
,, ,, in Wales	4 5 0	4 10 0
,, Staffordshire, London	5 5 0	6 10 0
Sheets, single, in London.....	6 15 0	8 10 0
Hoops ,, ...	6 0 0	7 0 0
Nail-rods ,, ...	5 10 0	6 10 0
COPPER—		
British, cake and ingot .....ton	42 10 0	43 0 0
Best selected	43 10 0	44 0 0
Sheets, strong.....	49 0 0	50 0 0
,, India	46 0 0	47 0 0
Australian	0 0 0	0 0 0
Chili, bars	40 0 0	40 10 0
YELLOW METAL.....lb.	0 0 4½	0 0 4¾
LEAD—Pig, Spanish	13 0 0	0 0 0
English, common brands.....	13 10 0	0 0 0
Sheet, English	14 0 0	14 5 0
SPELTER—		
Silesian, special .....ton	14 0 0	14 2 6
Ordinary brands	13 15 0	14 0 0
TIN—		
Banca .....ton	0 0 0	0 0 0
Billiton	0 0 0	0 0 0
Straits	101 0 0	0 0 0
Australian	101 10 0	0 0 0
English ingots.....	106 0 0	0 0 0
ZINC—		
English sheet .....ton	18 0 0	18 5 0

OILS.		
Linseed .....ton	21 0 0	21 10 0
Cocoanut, Cochin	32 0 0	0 0 0
Ceylon	26 0 0	0 0 0
Copra.....	0 0 0	0 0 0
Palm, Lagos	24 0 0	0 0 0
Palm-nut Kernel	0 0 0	0 0 0
Rapeseed, English pale.....	23 0 0	23 5 0
,, brown	21 15 0	0 0 0
Cottonseed, refined	18 5 0	19 5 0
Tallow and Oleine	25 0 0	45 0 0
Lubricating, U.S.	6 0 0	10 0 0
,, Refined	8 0 0	13 0 0
TURPENTINE—		
American, in casks.....cwt.	1 4 6	1 5 0
TAR—Stockholm .....barrel	0 17 0	0 17 6
Archangel.....	0 10 6	0 11 3

CONTRACTS AND PUBLIC APPOINTMENTS.

Epitome of Advertisements in this Number.

CONTRACTS.

Nature of Work, or Materials.	By whom required.	Architect, Surveyor, or Engineer.	Tenders to be delivered.	Page.
New Church of St. Peter, Accrington	The Building Com.	H. Ross	June 28th	i.
Additions &c., to Owens College, Manchester	...	A. Waterhouse	do.	i.
New Vicarage and Church, Llanwddyn	City of Liverpool	F. U. Hulme	July 2nd	xviii.
Painting and Repairing Schools	School Brd for London	*Official*	do.	ii.
Aberdeen Curb	Bermondsey Vestry	do.	July 5th	ii.
Broken Guernsey Granite	do.	do.	do.	ii.
Stone Paving	do.	do.	do.	ii.
New Station, Hertford	Gt. Eastern Ry. Co.	do.	do.	ii.
Renovation and Repairs to Buildings	L. B. and S. C. Ry. Co.	do.	do.	ii.
Wood Paving	Westminstr Bd. of Wks	G. R. W. Wheeler	July 7th	ii.
Asphalte Paving	Paddington Vestry	*Official*	do.	xviii.
Erection of Workshops	Gloucester Wagon Co.	Medland & Son	July 10th	xviii.
Old York Flagging	Maidstone Local Board	*Official*	July 12th	ii.
Wood Paving	West Ham Local Brd.	Lewis Angell	July 13th	ii.
Electric Light and Gas-fittings	Eastbourne Town Cncl.	W. T. Foulkes	July 15th	ii.
Brick Sewer and Subway, &c.	Met. Board of Works	*Official*	July 22nd	ii.
Six Houses and Stable, Walham Green	...	W. Connock	Not stated	xviii.
Block of Buildings, Landport	Prudential Assrnce Co.	A. Waterhouse	do.	xviii.

PUBLIC APPOINTMENTS.

Nature of Appointment.	By whom Advertised.	Salary.	Applications to be in.	Page.
Assistant Surveyor	Hackney Board of Wks	180*l.*	July 6th	xvi.
Surveyor	Stockton U. S. A.	350*l.*	July 10th	xvi.

TENDERS.

BUCKHURST HILL.—For laying a sewer in the Roebuck-lane, Buckhurst Hill, for the Epping Rural Sanitary Authority. Mr. Edmond Egan, surveyor, Loughton :—

Rendall, Walthamstow	£3,870	0	0
Burton, Newcastle-on-Tyne	2,154	0	0
Wood, Chelmsford	2,094	0	0
Cunliffe, Barking	2,070	0	0
Bottoms, Battersea	1,992	0	0
Neave, Woodford	1,939	0	0
Dunmore, Crouch End	1,953	0	0
Wheltam, Weymouth	1,945	0	0
F. & F. J. Wood, Mile End	1,925	10	0
Nicholls, Wood Green	1,925	0	0
Iles, Wimbledon	1,897	0	0
Wells, Woodford	1,869	0	0
Egan, Buckhurst Hill	1,864	0	0
French, Buckhurst Hill	1,833	10	0
Innes & Wood, Birmingham	1,815	0	0
Kellett & Wright, West Kensington	1,787	0	0
Potter, Clapton	1,769	0	0
Fora & Co., Westminster	1,650	0	0
Young, Ingatestone	1,626	0	0
Cornish, Loughton	1,495	0	0

CAMBERWELL.—For additional stabling, &c., at the Vestry's depôt, Peckham Park-road, for the Camberwell Vestry :—

Clarke	£270	0	0
Walker	258	0	0
Stayner	227	0	0
Richardson	222	0	0
Stevens	222	0	0
Parker	200	0	0
Holloway	196	0	0
David Brown & Co. (accepted)	190	0	0

CLACTON-ON-SEA.—For completing villa residences, Ellis-road. Mr. E. C. Homer, architect :—

Gillingham	£663	0	0
Derby (accepted)	657	0	0
Taylor	645	0	0

DEPTFORD.—For repairs to eleven houses in Alvar street, Deptford, for Messrs. Green & Son, 28 and 29, St. Swithin's-lane. Mr. Arthur W. Saville, architect, Strand :—

B. Cook	£313	0	0
Royal & Co.	258	0	0
J. Heath (accepted)	217	0	0

EARL'S COURT.—For decoration of drawing-room and sundry repairs, No. 43, Longridge-road. Messrs. Morley & Letts, surveyors, Earl's-Court-road :—

W. T. Fell, Putney (accepted)	£109	11	0

EARL'S COURT.—For sanitary and decorative reparation at 32, Longridge-road, for Madam Kennett. Messrs. Morley & Letts, surveyors :—

Broom & Sons, Earl's Court	£168	0	0
William Bradford, Richmond*	132	0	0

* Accepted.

FINSBURY PARK.—For additions, alterations, and repairs to 161, Queen's-road, Finsbury Park, for Mr. J. Arnold. Messrs. E. I'Anson & Sons, architects :—

Grover	£378	0	0
Shenton	355	0	0
Stephens	334	12	0
Lidstone (accepted)	310	3	0

FOREST HILL.—For alterations and additions to two villa residences, Brockley Park, for Mr. G. Heywood. Mr. Kingwell Cole, architect. Messrs. Battam & Co., surveyors :—

G. Lemon, Sydenham	£836	0	0
W. Marriage, Croydon	665	0	0

FRINTON.—For bungalow, Station-road. Mr. E. C. Homer, architect :—

Gillingham	£776	0	0
A. Waterman (accepted)	686	0	0

FRINTON.—For drainage, Harrold-road. Mr. E. C. Homer, surveyor, Mansion House-chambers, E.C. :—

Dixon & Co.	£445	0	0
Rash	393	0	0
A. Waterman	389	0	0
Gillingham (accepted)	343	0	0

FULHAM.—For finishing sixty-one houses at Stukeley Park Estate, Fulham, for the British Mutual Banking Co. :—

Jones Bros., Wandsworth*	£6,900	0	0

* Accepted.

GODALMING.—For new house, Hambledon. Mr. Ralph Nevill, F.S.A., architect, Guildford :—

R. Pink	£1,195	16	3
J. Bottrill	1,176	0	0
F. Milton	1,130	0	0
H. Brown	1,120	0	0
Chapman Bros.	1,109	15	0
Tompsett & Kingham (accepted)	1,031	0	0

GREAT MARLOW (Bucks).—For villa residence and stabling at Great Marlow for Mr. E. Riley. Mr. Francis Newman, architect, Ryde. Quantities supplied :—

F. Saunders, Dorset-square, N.W.	£2,614	0	0
Silver & Sons, Maidenhead	2,513	0	0
W. Woodbridge, Maidenhead	2,474	0	0
John S. Carter, Great Marlow	2,456	19	0
Young J. Lovell, Great Marlow*	2,436	0	0

* Accepted.

HINCKLEY (Leicestershire).—For erecting fourteen houses in Druid-street, Hinckley, for Mr. John Smith. Mr. William Langley, architect, Coventry :—

Foxon, Hinckley, Leicestershire	£2,030	0	0
Randle, Foleshill, Warwickshire	1,950	0	0
Harrold, Hinckley, Leicestershire	1,946	2	6
Garlick, Coventry, Warwickshire	1,850	0	0
Bassett, Hinckley, Leicestershire	1,833	17	0
Raynes, Barwell, Leicestershire	1,827	0	0
Lockley, Barwell, Leicestershire	1,825	0	0
Clarke, Foleshill, Warwickshire*	1,700	0	0

* Accepted.

ISLINGTON.—For reinstating the premises Nos. 636, 638, 640, 642, Holloway-road, Islington, for Mr. Thomas Kayler. Mr. W. Smith, architect :—

Mattock Bros.	£1,855	0	0
Larke & Son	1,670	0	0
Say	1,660	0	0
Killingback	1,650	0	0
Hewitt	1,450	0	0
Dearing & Son	1,400	0	0
Clarke Bros.	1,395	0	0
Baylis	1,345	0	0
Dunford & Lanham	1,263	0	0
Steel Bros.	1,245	0	0
Ward & Lamble	1,237	0	0

LONDON.—For pulling down and rebuilding the Queen's Head, City-road, St. Lukes, for Mr. Alfred Job :—

Jackson & Todd	£1,747	0	0
Steel Bros.	1,510	0	0
Dearing & Son	1,400	0	0
Burman (accepted)	1,239	0	0

LONDON.—For additions, alterations, and repairs to 30, Albion-road, St. John's Wood, for Mr. E. R. Keele. Mr. R. Walker, architect :—

Lidstone (accepted)	£869	0	0

LONDON.—For repairs and decorations for Mr. F. C. Moufiet. Mr. J. Scott, architect :—

	Pitman.	Lidstone.
Griffins Tavern	£106	£59
A 1 Tower Tavern	123	82
Three Jolly Butchers Taverns	32	26

LONDON.—For repairs and painting to 13, St. John's Wood-park, for Mr. Lewis Davis.

David Brown & Co. (accepted)	£175	0	0

LONDON.—For house in Mount-street, London, for Mr. A. Tait. Mr. J. T. Smith, architect, Argyle-street. Quantities supplied by Mr. Griffiths, Walbrook :—

		Allowance for fixing terra cotta.
Lawrence	£5,850	£210
Morris	5,800	300
Mattock Bros.	5,777	114
Shaw	5,536	48
Stephens & Bastow*	5,499	70

* Accepted.

LONDON.—For alterations and additions to 24, Baker-street. Mr. Mark J. Lansdell, architect :—

S. Godden	£205	0	0
Mattock Bros.	193	0	0
David Brown & Co. (accepted)	169	0	0

LONDON.—For alterations and additions to No. 15, Hill-street, Berkeley-square, for Her Grace the Duchess of Newcastle. Messrs. Taylor & Locke, architects and surveyors :—

T. Boyce	£3,879	0	0
T. Green	3,635	0	0
Steel Bros.	3,510	0	0
David Brown & Co. (accepted)	3,445	0	0

LONDON.—For supply of road materials for the nine months ending March 25th, 1887, for the Vestry of Hammersmith :—

Guernsey broken Granite delivered at the Vestry Wharfs.

	Per cube yard. s.	d.
S. Trickett & Sons	12	3
Tomes & Wimpey	11	10
R. & I. Fenning	11	6
John Mowlem & Co.	11	5
Nowell & Robson (accepted)	11	4

Leicestershire broken Granite delivered at London Railway Stations.

	Per cube yard. s.	d.
John Mowlem & Co.	11	11
Margereson & Co.	11	6
S. Trickett & Sons	11	3
Tomes & Wimpey	11	2
W. C. Coat	10	10
Nowell & Robson (accepted)	10	9

Leicestershire broken Granite delivered on the Parish Roads.

	Per cube yard. s.	d.
John Mowlem & Co.	13	5
Margereson & Co.	13	3
S. Trickett & Sons	12	11
Tomes & Wimpey	12	7
W. C. Coat	12	3
Nowell & Robson (accepted)	12	0

MANSFIELD.—For residence to be erected at Crow Hill, for Mr. R. Woods. Messrs. Rollinson & Son, architects, Chesterfield :—

Chadwick	£1,750	0	0
Greenwood	1,630	0	0
Oldershaw	1,620	0	0
Vallance	1,619	0	0
Moss	1,563	0	0
Frisby	1,533	10	0
Shaw	1,510	0	0
Allsopp	1,500	0	0
Fisher Bros. (accepted)	1,470	0	0
Cuddy	1,415	0	0

MILL HILL (Hendon).—For heating apparatus, hot-water supply, baths, lavatories, gas mains and services, fire mains, cooking apparatus, &c., at the Orphanage, St. Vincent de Paul, for the Sisters of Charity :—

Purcell & Nobbs, Cleveland-street*	£1047	0	0

* Accepted.

NORWICH.—For the erection of a sunday-school, consisting of lecture-hall with gallery and twenty-five class-rooms, at Queen's-road, Norwich. Mr. A. F. Scott, Castle meadow, architect and surveyor, Norwich. Quantities supplied :—

Hurn, Norwich	£2,807	0	0
Dann, Wramplingham	2,669	12	0
Dawes, Norwich	2,469	0	0
Youngs & Son, Norwich	2,449	0	0
Curtis, Norwich	2,272	0	0
Chapman, Norwich	2,235	0	0

[Architect's estimate, 2,346*l.*]

READING.—For alterations and additions to premises, Broad-street, Reading, for Messrs. Wellsteed, Son, & Co. Mr. W. Ravenscroft, architect, Reading. Quantities supplied by Messrs. Cooper & Sons, Maidenhead and Reading :—

J. C. Cook (too late)	£2,565	0	0
J. H. Margetts	2,558	1	0
H. Higgs & Sons	2,400	0	0
F. E. Woodroff	2,345	0	0
G. Searle	2,238	0	0
W. H. Simonds	2,193	0	0
J. Bottrill	2,175	0	0
S. East (accepted)	2,111	0	0

[All of Reading.]

SALISBURY.—For restoring a wing of Trafalgar House, near Salisbury, for the Right Hon. the Earl Nelson. Mr. Henry Hall, architect, Doughty-street. Quantities by S. J. Thacker :—

Brock & Bruce, Bristol	£2,988	0	0
Dobson, Colchester	2,835	0	0
Foster & Dicksee, Rugby	2,785	0	0
Kingerlee, Oxford	2,725	0	0
Estcourt, Gloucester	2,591	0	0
Leslie & Knight, Kensington	2,486	0	0
Mitchell, Woodfalls, Salisbury	2,478	0	0
Abley, Salisbury	2,450	0	0
Barber, Salisbury	2,350	0	0

SOUTH KENSINGTON.—For sanitary and decorative repairs at No. 65, Earl's-court-square, for the Life Association of Scotland. Under the superintendence of Messrs. Morley & Letts, surveyors, Earl's-court-road :—

Richardson, Halsey-street	£435	0	0
Toten & Son, Gloucester-road	389	0	0
E. K. Wilson, Sussex-place*	367	18	6

* Accepted.

SOUTHWARK.—For granite carriageways and York stone footways, &c., for the new line of thoroughfare from Southwark-bridge-road to Great Dover-street, Borough, for the Metropolitan Board of Works:—

*Corrected list.**

Williams, Son, & Wallington	£16,100	0	0
C. Wall	13,387	0	0
J. W. & J. Neave	13,339	0	0
W. F. Chadwick	13,029	0	0
W. Webster	13,000	0	0
G. G. Rutty	12,990	0	0
Turner & Son	12,652	0	0
H. F. Snow	12,300	0	0
Trehearne & Co.	12,282	0	0
J. Mowlem & Co.	12,250	0	0
W. Stubbs	11,980	0	0
R. Mayo	10,894	0	0
Hindle & Morrish†	10,849	0	0

* In lieu of the list published last week.
† Accepted provisionally.

SOUTHWARK.—For taking down and rebuilding the London and South-Western Bank, Borough. Mr. J. S. Edmeston, architect. Quantities supplied:—

Mark Redman	£5,175	0	0
Hall & Rix	4,990	0	0
W. Shepherd	4,748	0	0
J. & C. Bowyer	4,675	0	0
J. Smith & Sons	4,667	0	0
J. & E. Johnstone	4,600	0	0
Atherton & Latta	4,599	0	0
J. Wood	4,542	0	0
A. E. Baird	4,350	0	0
C. Kynoch & Co. (accepted)	4,220	0	0

WANSTEAD.—For the erection of new school for 920 children in Downsell-road, for the Wanstead School Board. Messrs. Bressey & Liddon Walters, architects, Bishopsgate-street Within. Quantities by F. Lee, Great College-street, Westminster:—

John Allen & Sons, Kilburn	£8,890	0	0
James Catley, Wansted	8,560	0	0
J. I. Robson, Woodford	8,248	0	0
J. & C. Bowyer, Upper Norwood	8,198	0	0
Staines & Son, Great Eastern-street	8,174	0	0
E. C. Howell & Son, Lambeth	8,131	0	0
G. Parker, Peckham	8,080	0	0
J. L. Glasscock & Son, Bishop Stortford	7,975	0	0
D. C. Jones & Co., Gloucester	7,954	0	0
Harris & Wardrop, Limehouse	7,944	0	0
Walter J. Hack, Poplar	7,873	0	0
G. & I. Green, Hackney	7,845	0	0
John Brickell, Little Ilford	7,760	0	0
Joseph Holland, Poplar	7,756	0	0
North Bros., Stratford	7,750	0	0
A. Reed, Stratford (accepted)	7,720	0	0
Priestly & Gurney, Hammersmith	7,549	0	0
Sabey & Son, Islington (withdrawn)	7,497	0	0
William Gregar, Stratford (withdrawn)	6,987	0	0

WESTGATE-ON-SEA.—For the erection of vicarage for Rev. A. A. Cujin, Westgate-on-Sea, Kent. Messrs. Beazley & Burrows, architects, Delahay-street:—

Martin, Ramsgate	£2,154	0	0
Frostick, Westgate-on-Sea	2,034	0	0
Shrubsole, Faversham	1,998	0	0
Corbett & Co., Westgate-on-Sea	1,900	0	0

WEST HAM.—For making the North Woolwich-road, Victoria Docks, for the West Ham Local Board. Mr. Lewis Angell, C.E., surveyor to the board:—

J. G. B. Marshall	£16,750	0	0
B. Cooke & Co.	15,954	0	0
J. W. & J. Neave	15,642	0	0
Mowlem & Co.	15,241	0	0
G. G. Rutty	15,227	0	0
W. Gregar	14,870	0	0
Trehearne & Co.	14,839	0	0
G. Bell	14,798	0	0
J. J. Griffiths	14,600	0	0
J. Jackson (accepted)	14,500	0	0
Hindle & Morrish	14,500	0	0
Turner & Son	14,424	0	0
Woodham & Fry	13,608	0	0

WOOLWICH.—For alterations and additions to three shops in Wellington-street, Woolwich, for Mr. J. C. Bonnett. Mr. H. H. Church, architect, Woolwich:—

Russell	£600	0	0
Coombs	530	0	0
Covil	505	0	0
Johnson (accepted)	500	0	0

WOOLWICH.—For alterations to shop, No. 38, Powis-street, Woolwich, for Messrs. S. W. Cuff & Co. Mr. H. H. Church, architect:—

Covil (accepted)	£190	0	0

WOOLWICH.—For two shops in Beresford-square, Woolwich, for Mr. Geo. Lawrance. Mr. H. H. Church, architect:—

Coombs	£600	0	0
Walker	582	0	0
Covil	545	0	0
Lonergan Bros. (accepted)	500	0	0

WOOLWICH.—For alterations and additions to shop, No. 95, Powis-street, Woolwich, for Mr. Wm. Keating. Mr. H. H. Church, architect:—

A. J. Fenn	£107	0	0
Palfreman	105	10	0
Covil (accepted)	100	0	0

WOOLWICH.—For thirteen private dwelling-houses in William-street, Bull Fields, Woolwich, for the Home Counties Property Investment Co. Mr. H. H. Church, architect:—

Fenn	£4,940	0	0
Johnson	4,100	0	0
Bull	3,950	0	0
Coombs	3,835	0	0
Chick (accepted)	2,860	0	0

SPECIAL NOTICE.—Lists of Tenders frequently reach us too late for insertion. They should be delivered at our office, 46, Catherine-street, W.C., *not later than Four p.m.* on THURSDAYS.

TO CORRESPONDENTS.

Registered Telegraphic Address, "THE BUILDER, LONDON."

H. T.—C. L.—"Wales" (it is not our business to make such recommendations).—E. S. H. (shall have consideration).—C. & S.—G. W. H.—H. & M.—G. D. P. (the report of the case is very meagre, and we do not see, on the face of it, how it bears on the subject of our former remarks to which you refer).—C. P. R. (we have made some inquiry, but can give you no definite information. It may be presumed that the trade referred to is not very large, as, if it were, it would probably be done direct.

All statements of facts, lists of tenders, &c., must be accompanied by the name and address of the sender, not necessarily for publication.

We are compelled to decline pointing out books and giving addresses.

NOTE.—The responsibility of signed articles, and papers read at public meetings, rests, of course, with the authors.

We cannot undertake to return rejected communications.

Letters or communications (beyond mere news-items) which have been duplicated for other journals, are NOT DESIRED.

All communications regarding literary and artistic matters should be addressed to THE EDITOR; all communications relating to advertisements and other exclusively business matters should be addressed to THE PUBLISHER, and *not* to the Editor.

PUBLISHER'S NOTICES.

Registered Telegraphic Address, "THE BUILDER, LONDON."

CHARGES FOR ADVERTISEMENTS.

SITUATIONS VACANT, PARTNERSHIPS, APPRENTICESHIPS, TRADE, AND GENERAL ADVERTISEMENTS.

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Each additional line (about ten words) ..... 0s. 6d.

Terms for Series of Trade Advertisements, also for special Advertisements on front page, Competitions, Contracts, Sales by Auction, &c. may be obtained on application to the Publisher.

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FOUR Lines (about THIRTY words) or under ..... 2s. 6d.
Each additional line (about ten words) ..... 0s. 6d.

PREPAYMENT IS ABSOLUTELY NECESSARY.

**** Stamps *must not* be sent, but all small sums should be remitted by Cash in Registered Letter or by Money Order, payable at the Post-office, Covent-garden, W.C. to

DOUGLAS FOURDRINIER, Publisher,
Addressed to No. 46, Catherine-street, W.C.

Advertisements for the current week's issue must reach the Office before THREE o'clock p.m. on THURSDAY.

The Publisher cannot be responsible for DRAWINGS, TESTIMONIALS, &c. left at the Office in reply to Advertisements, and strongly recommends that of the latter COPIES ONLY should be sent.

SPECIAL.—ALTERATIONS in STANDING ADVERTISEMENTS or ORDERS TO DISCONTINUE same, must reach the Office before TEN o'clock on WEDNESDAY mornings.

PERSONS Advertising in "The Builder," may have *Replies addressed to the Office,* 46, Catherine-street, Covent Garden, W.C. *free of charge.* Letters will be forwarded if addressed envelopes are sent, together with sufficient stamps to cover the postage.

TERMS OF SUBSCRIPTION.

"THE BUILDER" is supplied DIRECT from the Office to residents in any part of the United Kingdom at the rate of 19s. per annum PREPAID. To all parts of Europe, America, Australia, and New Zealand, 26s. per annum. To India, China, Ceylon, &c. 30s. per annum. Remittances payable to DOUGLAS FOURDRINIER, Publisher, No. 46, Catherine-street, W.C.

Best Bath Stone.
WESTWOOD GROUND,
Box Ground, Combe Down,
Corsham Down,
And Farleigh Down,
RANDELL, SAUNDERS, & CO., Limited,
Corsham, Wilts. [ADVT.

Bath Stone.
BEST QUALITY OF ALL KINDS.
PICTOR & SONS,
BOX, WILTS. [ADVT.

Doulting Freestone and Ham Hill Stone of best quality, in blocks, or prepared ready for fixing. An inspection of the Doulting Quarries is respectfully solicited; and Architects and others are CAUTIONED against inferior stone. Prices, delivered to any part of the United Kingdom, given on application to CHARLES TRASK & SONS, Norton-sub-Hamdon, Ilminster, Somerset.—Agent, Mr. E. WILLIAMS, No. 16, Craven-street, Strand, W.C. [ADVT.

Doulting Free Stone
HAM HILL STONE,
BLUE LIAS LIME
(Ground or Lump),
For prices, &c., address S. & J. STAPLE, Quarry Owners, Stone and Lime Merchants, Stoke-under-Ham, Ilminster. [ADVT.

Asphalte.—The Seyssel and Metallic Lava Asphalte Company (Mr. H. Glenn), Office, 38, Poultry, E.C.—The best and cheapest materials for damp courses, railway arches, warehouse floors, flat roofs, stables, cow-sheds, and milk-rooms, granaries, tun-rooms, and terraces. [ADVT.

Asphalte.
Seyssel, Patent Metallic Lava, and White Asphaltes.
M. STODART & CO.
Office:
No. 90, Cannon-street, E.C. [ADVT.

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All Builders and Decorators should use
ASPINALL'S LIQUID PRIMING,
For new Wood, loose Distemper, or Stained Ceilings.
Stops all suction. Dries immediately.
ASPINALL'S
WASHABLE WATER PAINT
Took HIGHEST AWARD,
INVENTIONS EXHIBITION, 1885.
Mixes with cold water. No oil, no turpentine required, double the bulk of lead, 1 cwt. covers 1,000 square yards, dries beautifully flat, supersedes Wall Paper for all PUBLIC or PRIVATE BUILDINGS. Now being used at the
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MICHELMORE & REAP,
Manufacturers of
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COLLINGE'S PATENT HINGES,
LEVER, SCREW, & BARREL BOLTS,
Self-Acting "FALL DOWN" GATE STOPS,
and IMPROVED GATE FITTINGS of every Description
36A, BOROUGH ROAD,
DISCOUNT TO BUILDERS. LONDON, S.E.

GOLD AND SILVER MEDALS AT AMSTERDAM EXHIBITION.
ZINC ROOFING.
F. BRABY & CO.
LONDON. ++ LIVERPOOL. ++ GLASGOW.
VIEILLE MONTAGNE SOLE MANUFACTURING AGENTS.
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